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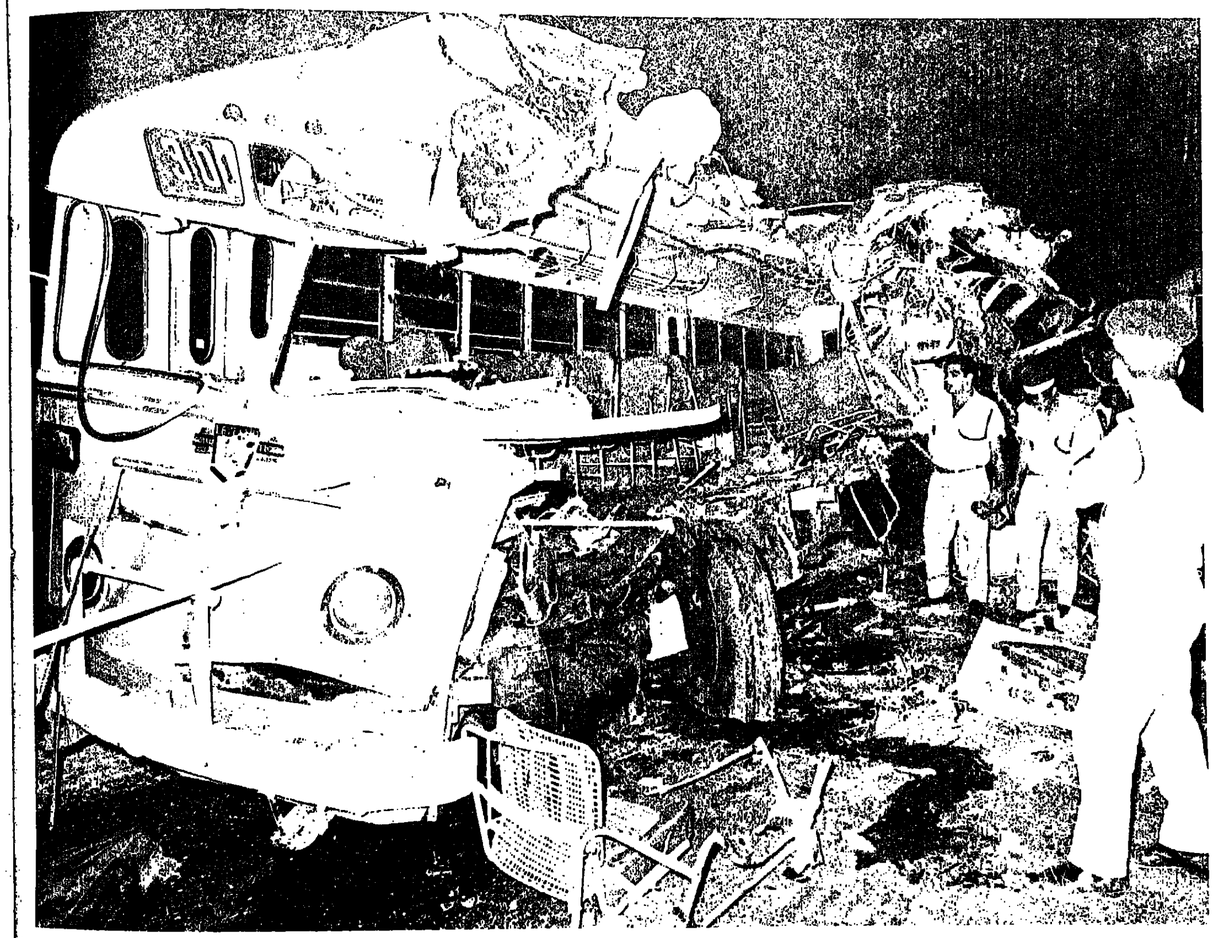

Two Egged buses crashed with tremendous impact near Kibbutz Mefalsim in the Western Negev on Wednesday night, killing 11 people and injuring 46, many of them seriously. Early reports said that it was a head-on collision, but the pictures clearly indicate that the major impact was on the left-hand, or driver's, side of each vehicle. From the pictures, it would appear that the drivers, in attempting to avoid a crash, veered slightly to the right, and that the two vehicles sheared the sides off one another. One of the buses was headed north from Beersheba. The other, a special bus carrying Gaza Strip children back from a tour of Israel, was headed south. Seven of the dead were on the Beersheba bus; the other four were Arab schoolchildren on the Gaza vehicle. The crash occurred shortly before 8 p.m., about 700 metres south of a crossroad. (See article on road safety, page nine.)

(Israel Sun)

THE JERUSALEM POST WEEK-END MAGAZINE

FRIDAY, SEPTEMBER 10, 1971

The Freshest Way to Your Table

. . . is the route Sunfrost vegetables follow. Direct. No detours. So they arrive fresher than fresh.

And we have some lovely foods: peas, beans, cauliflowers, carrots. The juicy, appetizing Brussels sprouts you see here. With the gourmet's favourite — broccoli, and those delicious, delicate baby carrots, and many others.

We deep-freeze them at the peak moment, using a process that locks-up the flavour, aroma and freshness and seals them in tight. So they really stay fresher than fresh.

Using the Sunfrost way you can get and serve the fresh vegetables you fancy, every day, every week, in or out of season.

Can you think of a better way?

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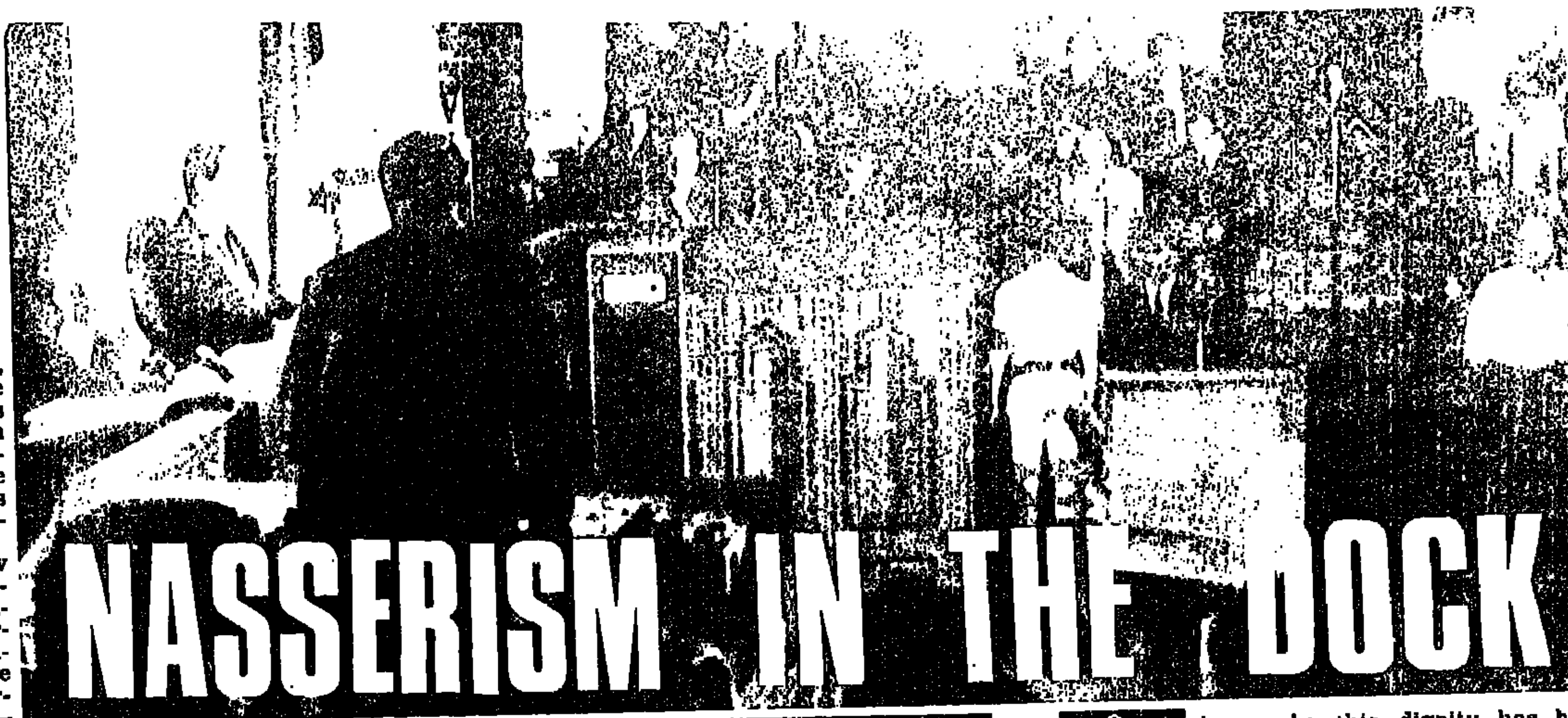
Defendants in Cairo trial, behind wrought-iron fence at rear of picture, hear the prosecutor, back to camera, ask for the death sentence for Ali Sabry and eight others on charges of plotting against President Anwar Sadat. At extreme left are the judges. (UPI photos)



NASSERISM IN THE DOCK

By Daniel Dishon

AT the end of this month, Egypt will mark the first anniversary of Nasser's death. In the space of less than a year, a process of "de-Nasserization" has taken place the speed and extent of which has amazed observers of the Egyptian scene.

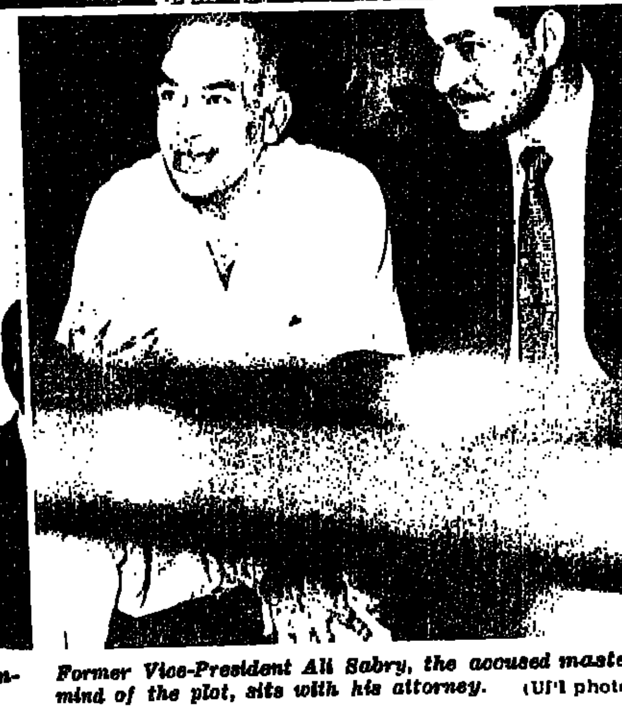
It is no exaggeration to draw a parallel with the de-Stalinization in Soviet Union in the mid-1950s, even though Nasser's personal image has not been touched. In official pronouncements, he continues to be called the "eternal leader" and all factions — pro- or anti-Sadat — claim to represent his "genuine" tradition and heritage.

In the political jokes for which Egypt is famous, not even Nasser's person has remained sacrosanct. The following story was told in Cairo within a few weeks of his death:

> Two Egyptians meet in the year 2000. Says one: "I came across the name Gamal Abdul Nasser the other day. Can you remember who he was?" The other cannot either, so they look up an encyclopedia and find the entry: "Abdul Nasser, Gamal; Egyptian politician, active during the era of Habib Bourguiba."

But while officially Nasser remains the untarnished hero, the 18 years of Nasser's rule have been debunked at increasing speed. This had three targets: institutions, achievements (or the lack of them); and personalities. The latter are now on trial in Cairo.

Prosecutor General Mustafa Abu Zaid makes his opening statement in the Cairo plot trial last Saturday.



Former Vice-President Ali Sabry, the accused mastermind of the plot, sits with his attorney. (UPI photos)

Tailor-made institutions

At the time of his death, Nasser held three positions: he was President, Prime Minister and Secretary-General of the Arab Socialist Union. Within a week, these posts were separated, and three different people were appointed to hold them. There was no one left in Egypt, it was explained, capable of carrying the triple burden. This was posthumous flattery for Nasser; it was also underhand criticism. It was meant to imply — and was so understood by the politically-minded Egyptian, trained in discerning the hints from behind the censored news — that Nasser had laid his heavy hand on all top jobs worth having; that he had not suffered partners, let alone rivals; that, despite his long and grave illness, he had failed to groom an heir apparent.

Next, criticism become more direct. Mohammed Hassanein Heikal argued in "Al-Ahram" that Nasser had left Egypt without governing bodies. The existing ones had worked because they had been tailored to fit Nasser. The National Assembly (nominally the legislative branch) had been reduced to insignifance, the Arab Socialist Union (nominally a party organization) had been run by the state. Both had been projections of Nasser's personal charisma. A whole new structure was therefore needed. One might even have to consider the idea of there being more than one party!

Again, the picture of Nasserism that emerged was one of arbitrary personal dictatorship. The elected bodies and popular organizations Nasser had made so much of in his speeches were suddenly revealed as mere trappings.

During and after Sadat's purges in mid-May, things were taken a step further: the 1968 elections to the various bodies of the Arab Socialist Union, Sadat now proclaimed, had been fraudulent.

These elections had come in the wake of reforms personally announced by Nasser on March 30, 1968. Nasser had learned that they were rigged, but, according to Sadat, had preferred not to deal with the matter at the time because of "the requirements of the battle."

When, a few days after the May purges, Sadat went to the Ministry of Interior building to preside personally over the burning of tapes of secret recordings, a good portion of the image of Nasserism as a period of glory in Egyptian history went up in flames as well.

Regime's achievements

Another phase of debunking Nasserism had to do with the material achievements of the regime. In his first press interview in October, 1970, the new Prime Minister, Mahmoud Fawzi, said that is was time to "deal with the problems of the common man." The implication clearly was that they had been neglected under Nasser. And indeed, the Egyptian political public, still quite a small minority within the total population, now woke up to the fact that while there had always been something exciting and edifying going on under Nasser — nationalizing the Suez Canal, building the Aswan Dam, "defeating Britain and France" at Port Said, fulfilling a "humanitarian mission" in Yemen — Egypt herself had remained pretty much the way she had been.

Now, Fawzi told them, health services, transportation, drinking water supplies, sewage, and other down-to-earth matters would be seen to. Evidently, then, they had not been seen to before.

In particular, education had lagged behind. Nasser had once said that a new school was going up in Egypt every hour. Now, Premier Fawzi made it clear that the population explosion had overtaken the school building programme. The *percentage* of children at school had hardly risen. Furthermore, past defects in education had produced a generation of teachers who were incapable of giving present-day pupils an education better than that they had themselves. A complete revision of the educational system was necessary. Russia should serve as a model of how this should be done. In yet another field, Nasserism was seen to have failed.

Princes of Darkness

THIS is the background against which the present Cairo trials must be seen. Not only had Nasser failed to give Egypt a viable political system; not only had he failed to solve Egypt's perennial problems: he had also surrounded himself with men who were now being revealed as petty, self-seeking, law-breaking plotters. These were the men who had rigged the 1968 elections for their personal benefit. They had, Heikal revealed, been ready to gamble over matters of peace and war for the purpose of bolstering their own positions or undermining that of their rivals. When in doubt, they had sought advice at spiritualistic *seances*.

The central figures now in the dock — Ali Sabry, Sha'arawi Gouma'a, Sami Sharaf, Ahmad Kamil, — were not the men who planned and executed the *coup* of 1952 *with* Nasser: they made their career *under* Nasser, because he picked them.

Together, they and others in the dock had been the men who made Nasser's Egypt what it was — at least as far as domestic affairs were concerned. Yet, in May Heikal called them "the princes of darkness."

Nasser once said that the main thing he had done for Egypt was to give it dignity. Posthumously, this dignity has been shown up as hollow. Small wonder then that many Egyptians, particularly among the intelligentsia, are disillusioned, that they feel duped or at a dead end.

Will this help Sadat? One has doubts. He has gained friends (particularly in the army), but he has also made many enemies. Besides, he was, after all, part of Nasser's establishment and the "de-Nasserization" must eventually reflect on him as well.

He has sensed the strong desire on the part of some political groups in Egypt for greater liberalization, greater respect for personal freedom and wider civil liberties. He has played on this desire by accusing the secret services of arbitrary acts and invasion of privacy; by stressing in his speeches the "supremacy of the law," the citizen's equality before the courts, freedom from arbitrary arrest, the sanctity of the home and other tenets of liberalism. He may have raised expectations that the least popular features of Nasserism — "political isolation," sequestrations, forced residence and such like — would be done away with. His listeners might have done better to note that on May 14, alongside his talk of legality, he promised to "make mincemeat" of his rivals.

Criticism and treason

THE present Cairo trials are certainly not what Sadat's audience understood him to mean when he spoke of the "supremacy of the law." The attempt to make out that "vindictive criticism" (the prosecutor's words) is tantamount to high treason does not fit the idea of legality. Nor does the fact the accused have been brought before a special tribunal rather than a regular court and that the trial is proceeding behind closed doors. The fact that the defence lawyers had the courage to challenge the very legality of the court shows that by stressing the "supremacy of the law," Sadat may well be hoist with his own petard. It was the lawyers' stand and, presumably, the prosecutor's knowledge that the main accused had not been cowed during the investigation, which made the court decide on secret hearings. There was also the danger that men like Sabry would use the court as a political platform from which to appeal to their friends. The Helwan steel strike was evidence that they still have followers — and dangerous evidence at that.

The inherent contradiction of having to discredit his rivals by putting them on trial and then being forced into doing so behind closed doors shows that Sadat is fighting for his political life — now no less than back in May.

Daniel Dishon is Senior Research Associate at Tel Aviv University's Shiloah Centre for Middle Eastern and African Studies and Editor of "The Middle East Record."

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Chaos at Lod

By Our Aviation Correspondent

ANYONE whose business or ill fortune took him to Lod Airport on Monday night will not readily forget the experience. Planes were unable to land or take off, and those which did land were not unloaded. Hundred passengers had to fend as best they could without their luggage. The loss economically — not to speak of good will — directly ascribable to the strike at Israel's only international airport cannot easily be measured, but it must be millions.

Lod Airport is patently not equipped to deal with the greatly-increased flow of passengers it has been called on to handle in the last four years, even without the airport workers' strike on Monday and the continuing walkout of the customs personnel. Its normal operational problems are additionally complicated — though clearly not to the same degree — by the new security measures instituted by El Al.

Following the recent attempts to trick innocent travellers into taking lethal packages on board aircraft, El Al has insisted on its passengers signing a statement that they are aware of the contents of all the baggage they are taking with them. They are also being asked not to accept parcels and baggage from others, under any circumstances. In the past, the airline only asked for a verbal statement from its passengers.

El Al admits that the security precautions — which also include a thorough search of all luggage, and a body check of all passengers — will probably cause operational delays. "But the company's most import consideration has always been safety and security," says Arnold Sherman, the El Al spokesman. "The disturbances are unavoidable if they are crucial to the safety and well-being of the passengers."

The same is not true of the general situation at the airport. Successive Ministers of Transport have allowed Lod to run down, fiddling and faddling here and there, chopping around the halls, enlarging one thing and another, changing the furniture — but never tackling the central problem which anyone could have foreseen, and many did predict 10 or 15 years ago. An entirely new airport needs to be planned; even more urgently, the whole range of labour relations needs to be reviewed from A to Z.

A strong case can be made out for transferring ownership and management of Israel's airports to private or semi-private hands, and enabling them to be run on sound business lines. Many airports, including some of the largest in the U.S., in France and elsewhere, belong to and are run by the local Chambers of Commerce. Elsewhere there are independent Airport Authorities, and it would not occur to governments to attempt to run the airports directly.

Girls queue up for body searches at the passenger terminal. At right, one of the booths is open, and a police woman waits for her next passenger. (El Al photo)

El Al passenger fills in new security declaration form, with the help of a hostess. (El Al photo)

Arriving passenger seems amused when she discovers that she won't have to pass through customs. (IPPA)

Security officer examines passenger's baggage before he reaches the check-in counter. (El Al photo)

AN ISRAELI IN INDONESIA

Spires of Buddhist temple in Borobudur, in Central Java. The temple is thought to be about 1,500 years old.

Detail of Borobudur temple shows Buddha sitting serenely in niche, and stone ornamentation. (Lurie photos)

Indonesians are learning that they have much in common with the Israelis, and some of them are beginning to express openly the opinion that that Moslem country should treat the whole Middle East issue as a political one, removed from the sphere of religion and sentiment. But this does not mean that the establishment of diplomatic relations between Jerusalem and Jakarta is imminent, writes* Post *Editor TED R. LURIE, who has just returned from a week in the Asian island nation, the first Israeli to get a visa from the Indonesian authorities. In this article, he also describes the situation of a small and isolated Jewish community in the Eastern Java town of Surabaya.

AN Indonesian newspaper editor called the ambassadors of the Arab states in Jakarta "foolish" for their reaction to my recent visit to Indonesia to take part in the Third Annual Assembly of the Press Foundation of Asia. He was referring to the official representations they made to Foreign Minister Adam Malik against my having been given a visa to come to Indonesia — for which Mr. Malik took personal responsibility — and their apparently more successful intervention with the Minister of Information, Air Vice-Marshal Boediardjo, which resulted in my being asked to withdraw from the group of delegates to the Assembly waiting to be received by President Suharto.

According to this Indonesian newspaperman, these Arab diplomats behaved as though "Indonesia was their own country and therefore necessarily regarded Israel with the same hostility."

That may be, but by making so much fuss about the visit of an Israeli newspaperman and insisting that if I had shaken hands with President Suharto this would have been tantamount to Indonesia's "recognition of Israel" the Arabs were only demonstrating the insecurity of their own position in that country. They must know by now that in two of the more important Moslem states of the Middle East and some of those in Africa as well Islam is not synonymous with Arabism, and that Indonesian leaders are learning that they have a good deal in common with Israel. Some are beginning to say openly that the whole Middle East issue should be removed from the sphere of sentiment and religion, and be judged purely as a political problem.

Some foreign observers of the Indonesian scene have said to me since my recent 10-day visit to Bali and Java that I had "broken the barrier" by my presence there as an Israeli, and this was no doubt what worried the Arab ambassadors, who were on this occasion also supported by the Pakistani Ambassador.

(I learned later that when the Pakistani heard that his Arab colleagues were going to protest he asked to go with them. The Ambassador of Afghanistan, as the Acting Doyen of the Corps, had been drafted somewhat reluctantly to accompany the delegation to the Foreign Minister and explained his presence in that capacity, and took no stand on the substance of the issue, unlike his Pakistani colleague. But, he added wryly, who knew which Pakistan the Ambassador really represented there?)

Nor have the Indonesians any illusions about the value of Arab support, or so-called Moslem solidarity, in any international situation involving Indonesia. They recalled, for example, how the members of the Arab League let them down at the Tokyo Olympic Games in 1964, after having threatened a collective boycott if Indonesia did not participate. On the strength of the Arab League's promise of support they had sent a team of 100 athletes to Tokyo, but the Olympic Committee disqualified all those who had taken part in Sukarno's Ganefo (Games of Newly Emerging States) which were held in Jakarta in 1963. (Ganefo had been organized by Sukarno as a rival to the International Olympic Committee who had taken action against Indonesia for excluding Nationalist China-Taiwan and Israel from the Third Asian Games in Jakarta in August 1962.)

The Arab League announced that all Arab states would boycott the Tokyo Olympind if Indonesia were banned. When Indonesia was disqualified, however, Arab solidarity evaporated into thin air, and the Arabs all took part in the opening march into the stadium, while the Indonesian team returned home.

No relations soon

ALL this, however, does not mean that Indonesia is on the eve of establishing relations with Israel. Some volunteered to tell me that although they were Moslem, they were not necessarily pro-Arab, and some went so far as to say they were on Israel's side. But none would venture to estimate when this sentiment might prevail and there would be normal relations between the Far Eastern leaders of the fight against Communism and the Middle Eastern state actively engaged against the Soviet Union. They would all say the Indonesians cannot be hurried. One must go slowly, step by step, and they would point to the steps already taken on the road to more understanding and normal relations.

One of my fellow delegates to the Bali assembly, an Indian who knows Indonesia well, pointed out to me that my presence at the Bali meeting was a clear indication of progress in this direction, and the P.F.A. organizers of the Assembly did not hesitate to seat me at the speakers' table on the morning that Foreign Minister Malik addressed the session. In reply to a question at that session, Mr. Malik said that "things have changed" since the Bandung Conference in the 1950s. Some of the principles of Bandung were still adhered to, he declared, and so the Asian nations "might therefore meet again somewhere sometime." But he refused to say more.

At another session of the assembly, addressed by a panel of young Indonesian intellectuals and devoted to Indonesia's history and culture, I asked the participants if they would comment on the fact that Indonesia's foreign policy, especially in the Middle East, appeared to be determined more by the fact that it was a Moslem country than by objective political considerations. My question was met by an embarrassed silence, and this was eloquent enough; as my Indian friend again pointed out, two years ago I would have had a more hostile and vocal response.

Things have changed, but it will take more time before the hostile influence of the Moslem political leaders, who in turn are subject to the pressure of the Arab envoys in Jakarta, is neutralized. Some Indonesians who were quick to assure me they themselves were only "statistical Moslems," explained that the Indonesian people were by and large still too unsophisticated to separate politics from religion, and that this might still take a long time.

Indeed, I was told by eye-witnesses that the demonstrations that were staged in Jakarta after the fire at the Al-Aksa Mosque

(Continued on page 8)

The courtyard of a museum in Jogjakarta, with Buddhist statuary and stone reliefs from a destroyed temple.

Dancing the Ramayana in the town hall at Jogjakarta. Different variations of the traditional dance, based on a 1,000-year-old Indian legend, were performed for the visiting press delegation on three successive nights.

Bon voyage, comrades

by Ephraim Kishon

THE Russian recipe is simple and straightforward: take an Israeli revolutionary *sans* revolution, a Stalinist *sans* Stalin, a properly frustrated professor, add to them a scatterbrained woman and a number of professionals from the most leftish left and send them an invitation:

"The Soviet Committee for Peace in cooperation with the State Puppet Theatre in Moscow will be happy to arrange a thoroughly conducted tour all over the Soviet Union, so as to improve the image of the Soviet regime in the West, fool Russian Jewry and make the Arabs nervous. Dark suit and open collar desirable."

The six lucky Jews read between the lines the hints concealed in the invitation and packed their suitcases in significant silence, as if they were saying: they think they can buy us with an entrance visa, but trust us, folks, once we arrive in Russia we will open our mouths wide! And indeed, no sooner had the first-level meetings taken place in Moscow, no sooner had the first painful smiles been exchanged in Odessa than the members of the Israeli delegation got up and shouted a big shout in the ears of the Russians. They gave vent to all the bitterness that had accumulated in their hearts during the last:

"The occupied Arab territories must be evacuated at once!"

"The Security Council Resolution must be implemented in all its clauses!"

That's what the Israeli delegation shouted — disregarding any danger to itself, regardless of the consequences. They voiced whatever they felt, openly, with exemplary proletarian sincerity. Our hats are off to them! True, one may well say that there are still a few problems left deserving clarification, such as the arrest of certain criminals accused of applying for a permit to emigrate to Israel, or those Nazi cartoons in the Soviet press, or the humiliation and oppression of Jews just because they are Jews. But these subjects are discussed only in whispers by our delegation with the doorman of the City Museum.

The organizers are getting every ruble's worth they invested in our delegation. They are one hundred per cent O.K. We are certain that once they return they'll explain their behaviour:

"Dear boy," Natan Yellin-Mor will say to me with his wise smile, "had we aired those sensitive questions you mention in public, we couldn't have continued our tour for 24 hours."

So what? Who said that the tour has to go on?

About a month ago, the Russians invited another delegation headed by a learned American Negro, the President of some league for human rights or other, remember? Well, this Negro for some reason decided to check the Zionist accusations on the situation of the Jews in the Soviet Union, and with that in view asked to be shown Birobidjan, of all places! His hosts hinted to him that was undesirable because of the hot weather, and should he be obstinate he would get into trouble, to put it mildly. The Black scientist cut short his tour, packed, went back to the States, convened a press conference and blared out the truth.

So the Negro did his duty and our delegation continues its victory tour in all the arenas where trials against Jews are taking place. The six-man claque choose to praise and applaud instead of to protest. They stand in the middle of Red Square, trumpets in hand, and out of the shining instrument they squeeze only miserable squeaks. They brought to Russian Jewry the redeeming message from Jerusalem that Brezhnev is absolutely right.

And we may only guess what the tortured Jews of Kishinev felt as they participated at the festive banquet, as they had to listen to the Israeli professor ranting about the Israeli imperialism of Golda.

Translated by Yochanan Goldman by arrangement with Ma'ariv

INDONESIA

(Continued from page 5)

were among the most vehement in the Moslem world. The anti-Israel sentiment had been nurtured by the Communists, who had gained considerable ground under Sukarno's rule.

Handful of Jews

THE small Jewish community of only a handful of families that I found in the town of Surabaya, in Eastern Java, had lived under a dual threat — on the right from the Moslems and on the left from the Communists.

I found the synagogue in Surabaya almost by accident. At a reception for the P.F.A. party in the Governor's office in the morning, I got into conversation with a reporter-photographer for the "Surabaya Post," and he told me he knew there were a few Jewish families in the town, but that the head of the community had died two days earlier. He gave me the name of the street in which the synagogue was located, and that afternoon I went looking for it. It was not difficult to find. Although the building had not been designed as a synagogue, it had a plaque clearly visible on the wall, identifying it as a Jewish house of worship. The building had been bought by the community shortly after World War II, when they numbered over 100 families. Today they have dwindled to half a dozen, but I was told they still managed to have a *minyan* on holidays and other occasions.

One of the members of the community who was passing by on his way to attend the *kaddish* prayer at the home of the late head of the community, Charles Mussry, who had died a few days before, stopped to chat and invited me to call at the Mussry house with him. There I found, sitting on a straw mat on the floor, the three brothers of the deceased. One still lives in Surabaya, and two others had come from Jakarta and from Singapore for the *shiv'a*. They were happy that I had sought them out as a sign that there was someone in Israel who cared about what they said was the smallest Jewish community anywhere. They had all been born in Surabaya as had their mother, and their late brother had married an Indonesian. Like most of the Jewish families in Singapore, they originally came from Baghdad, but by now their mother tongue is Indonesian.

I learned that until recently they had been afraid to appear as Jews, but then two years ago President Suharto had decreed freedom of worship for all religions and sects, and this was being strictly enforced. Hostility had apparently vanished with the suppression of the Communists, and once again the Jews could uncover the plaque on their synagogue, which they had covered over out of fear of their neighbours.

Bringing them a message of condolence from Jerusalem was a moving experience for me. It was especially important for the Mussry family and the other members of the community who had gathered to form a *minyan* for the evening prayer, because unlike any Jewish community anywhere in the world — outside of the Arab countries themselves — these few Jewish families had no Israeli Embassy or Consulate to consult on any question, nor any rabbi to whom to turn for comfort or advice. They wanted to know, for example, whether, when they interrupted their *shiv'a* mourning for Shabbat, they were permitted also to bathe. All they had to go by was an English version of the *Shulhan Arukh*, published by the Jewish Publication Society of America, and they couldn't find an answer to their question.

Their first Israeli

TOURING in Indonesia with a group of Asian newspapermen and wearing a conference label in my lapel on which the word "Israel" was clearly printed, was an interesting experience, if for no other reason than that most Indonesians whom I met had never before seen an Israeli. Those who had travelled abroad, and therefore had passports, knew it as the country for which their passports were not valid. Up to recently all Indonesian passports were stamped: "Not valid for Taiwan and Israel." But travel in Taiwan is now permitted, and only Israel remains "out of bounds."

None of this, however, affected in any way the warm interest which my visit generated, whether it was on a tour of a metal factory at Surabaya, or at a meeting with leaders of the Golkar ruling faction in Jakarta, or a cultural evening in the town hall of Jogjakarta.

To me there seemed to be very little Moslem influence anywhere. Bali, of course, is completely Hindu and Buddhist. There are Buddahs, Hindu and Chinese images everywhere, and temples and shrines seem to be behind every garden wall. But, even in Moslem Java, the examples of Indonesian culture to which we were exposed pre-dated Islam in Asia. We saw, for example, three different versions of the Ramayana — the dance based on the 1,000-year-old Indian legend — on three successive nights.

The "incident" on the final day of the tour in Jakarta, when the combination of Arab pressure from without and Moslem pressure from within joined together to prevent my shaking hands with President Suharto, was only a minor setback.

Back home this week I have been greeted very often as "the man who came in from the cold," Indonesia was not, by any means, cold to this Israeli.

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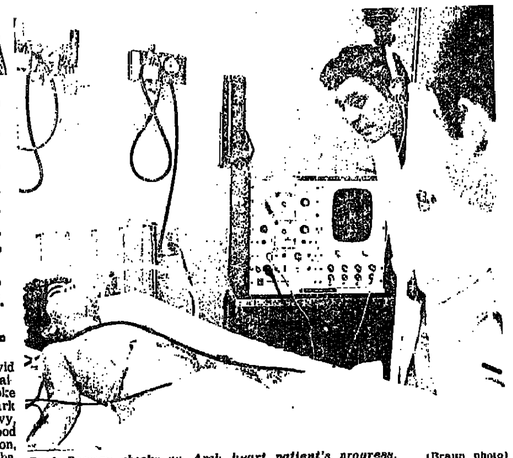
SURGICAL VIEW OF RUSSIA

Eight Israeli surgeons, and the wife of one of them, have just returned to Israel, after attending several surgical conferences in Moscow. Professor JOSEPH B. BORMAN, an open-heart surgeon at the Hadassah-Hebrew University Medical Centre, discusses with PHILIP GILLON his impressions of the conferences, the Russians, and the Russian Jews they met.



Prof. Borman checks an Arab heart patient's progress. (Braun photo)

THE applications of the Israeli surgeons for visas to attend the Conference of the International Surgical Association, the Congress of Cardiovascular Surgery, and the Meeting of the International Federation of Surgical Colleges, all scheduled to take place in Moscow, were curtly rejected by the host nation, the U.S.S.R. Following representations made by the Israelis, the secretary of the International Surgical Association, a Belginn, told Moscow that, if visas were not given to the Israelis, the South Africans and the Portuguese, the conferences would be moved to Brussels. He set a deadline, July 20, for an answer, and precisely on that day was advised that the visas would be granted in Paris.

"Professor Mark Mozes, of Tel Hashomer Hospital, who headed our delegation, went to Paris a week early to make sure about the visas," says Professor Borman. "He did all the groundwork for us. "By the time we got to Paris, everything had been arranged."

They travelled from Paris to Moscow in an Iluyshin 62. "It's a beautiful four-engine jet," says Professor Borman, a tall former South African, "with more leg-room than I've ever found on any other plane. Inside Russia, we travelled on smaller jets, with less leg-room, but still very comfortable. Air travel in Russia is fantastically cheap, like all public transport — the metro, the best in the world, only costs a few kopecks."

Missing flag

On arrival in Moscow, the Israelis were treated exactly the same as other delegates — except that the flag of Israel was not flying together with the flags of other lands. They protested, and were told, with unruffled courtesy, that there was not enough room for the flags of 60 countries represented at the conferences: 14 countries, including Israel and Belgium, had had to suffer.

Two thousand foreign delegates, and 2,000 Russian surgeons, attended the conference. The opening ceremony, which the Israelis missed, and the closing one, took place in the vast Palace of Congresses in the Kremlin, where so many devastating Soviet pronouncements have been made. "The Soviets gave a fabulous banquet for us, attended by 4,000 people. Caviar, champagne and vodka flowed like water, and there was a 50-piece orchestra to provide background music."

Perfect arrangements

The conference arrangements were perfect: Professor Borman discovered that Moscow is a great place for congresses. On arrival, they were handed envelopes containing all the information they needed, together with free tickets to the ballet — the Stanislavsky, because the Bolshoi was on tour — and the circus. "The circus was superb. They have a permanent, all-glass building, with excellent acts."

Delegates were accommodated in the vast Hotel Russia, on the Moscow River, which has room for 6,000 guests. "It's much bigger than anything I've ever seen in the United States — in fact, I just can't imagine anything bigger. There are restaurants and buffets all over the place, with a roof restaurant which has a fantastic view of the Kremlin and Red Square. The food was rather humdrum. We had a terrific feast in Kiev, with the highlight, chicken Kiev — there they made a great effort to feed us in style."

The three congresses lasted for a week. The Israeli group formed the impression that Russian surgery is good, solid surgery.

"I would say that the Americans are still in the lead," says Professor Borman, "although the Russians are copying them very successfully. All the artificial valves are copies of American valves. The Russians lead in the use of automatic staplers for joining vessels and bowels together, instead of sewing them — they were the originators of this method. I visited the Cardiovascular Institute in Moscow, and various clinics in Moscow, Leningrad and Kiev where they do heart surgery, and came away convinced they are doing some very good work, although some of the equipment seemed to be a bit antiquated by our standards.

"One interesting thing we saw was the use of cadaver blood for blood cells for blood banks."

The Russian surgeons generally talked only about surgery or general topics, and avoided references to politics. When asked to visit Israel, they said they would be delighted to do so, as soon as the diplomatic climate was favourable.

Politics with Egyptian

The Israelis talked politics with the Egyptian delegate. Both sides agreed that they wanted peace and nothing but peace — only the Egyptian insisted that a condition precedent to this was a complete Israeli withdrawal to pre-Six Day War lines. When Professor Borman said bluntly that Israel would never give up such critical areas as Sharm e-Sheikh, the Egyptian replied with a sigh, "Then you'll have war."

The Israeli delegates were allowed to go freely around Moscow; nobody interfered with their movements at all. When they wanted to travel they automatically dealt with Intourist, the only organization available. They had many talks with Jews, some at the congress, others in the streets; many Jews came to the hotel especially to see them.

"All the Jews in Russia knew from Kol Zion Lagola that we were coming; they knew our names, and everything about us. Most of them listen avidly to Kol Zion Lagola.

"The main place where we met them was at the synagogue on Saturday morning. The young Jews, who are not religious, but who are interested in Israel, waited outside in the street. The older Jews attended the service. We went to the service, and two of us had aliyot. All the things we brought with us — phylacteries and prayer-shawls, souvenirs and badges, were snapped up as soon as we produced them.

"Many of the Jews with whom we spoke told us that they had already sent in their applications for permission to emigrate to Israel. As a result, they had either been dismissed from their jobs, or down-graded. Some had been out of work for several months. They said they did not care, they were determined to get to Israel."

Fortunately, two members of the delegation — Professor David Ehrlich of Rambam Hospital, Haifa, and his wife Luba — spoke Russian fluently; Professor Mark Mozes and Professor Morris Levy, of Beilinson Hospital, understood it. The rest of the delegation, Doctors Rafi Reiss, of Kfar Saba, Eliahu Antebi of Tel Hashomer, Erwin Jacob of Hadera, Ciro Servadio of Afula, Zvi Eyal of Hadassah and Joseph Borman himself, managed to talk to the Jews in a mixture of English, Yiddish, German, French — and Hebrew.

"The Jews there are heroes. They have made up their minds, and there is nothing the Soviets can do to them that will force them to give up their determination to get here. They told us that they want Israel, and they want the whole world, including the Soviets, to know this."

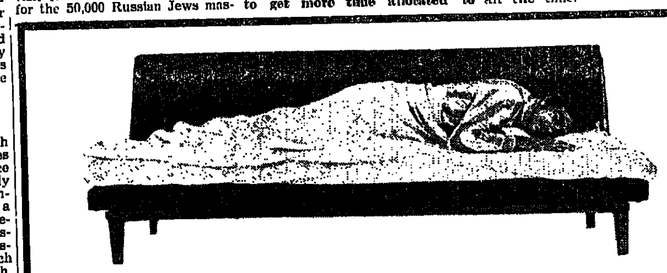
The most moving experience of the trip, apart from the meeting with the Jews of Moscow, was a visit to Babi Yar, to say *kaddish* for the 50,000 Russian Jews massacred there by the Nazis, together with 40,000 Ukrainians. The Russian monument notes that 90,000 Russians were killed.

"Intourist arranged the visit for us without any difficulty. There were a lot of other delegates who wanted to go to Babi Yar — Americans, Dutchmen, Iranians. It was a very sad but memorable occasion for us."

The main problem of the Russian Jews, apart from leaving the U.S.S.R. for Israel, is the lack of contact with Israel, Hebrew and Jewish culture.

"They pleaded with us to try to get more time allocated to them on Kol Yisrael Lagola. What they would like on the radio, apart from news and features, are Hebrew lessons, more and more Hebrew lessons. The need for Hebrew books is desperate — in fact, that was the underlying cause of the trials, the printing and circulating of Hebrew books. This was their main request to us — to get them more Hebrew over the air, and literature if possible.

"Then, of course, they want to be sure that they are not forgotten men, that the Jews of the world in general, and of Israel in particular, still think of them all the time."



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ROAD SAFETY: WHO'S RIGHT?

The number of people dying in accidents on Israel's roads climbs steadily each year. The public becomes aware of the death toll in instances like Wednesday night's bus crash tragedy in the Negev, in which 11 people perished. Meanwhile, police and officials of the Transport Ministry and the League for the Prevention of Road Accidents all have different diagnoses of the problem — and different solutions.

Police and Ministry of Transport officials consider the rise inevitable, a certain outcome of the continued growth in the number of vehicles and drivers, and the slow pace of road construction. On the other hand, officials of the League for the Prevention of Road Accidents do not concede any such inevitability — they believe education to heighten Israelis' road-sense is the answer, at least in part.

Road workers building a fence in the median strip on the Geha road in Tel Aviv last winter. The protective fence has helped cut down some of the numerous accidents on the high-speed highway.

by George Leonof

UNDETERRED by the rising cost of buying and running an automobile, the number of vehicles in Israel each year increases by 12 per cent. In 1960, there were only 70,000 vehicles on the roads, while at the end of 1970 the number was 270,000 — a 400 per cent increase — of which 150,000 were private cars. Almost 75 per cent of Israel's 475,000 licensed drivers obtained their driving permits during the past 10 years.

Compared with this vast increase in the number of cars on the roads, the roads themselves have increased at a snail's pace of 2 per cent yearly. Road-building funds are sorely inadequate — the last budget allocated only IL215m. for road construction and maintenance, of which IL150m. came from the Labour and Transport Ministries, with the local authorities contributing the remainder.

The national chief of the Police Transport Department, Nitzav-Mishne David Oron, agrees that more and better roads would help reduce accidents. But there are other facts peculiar to a fast-moving economy such as Israel's, he feels, and absolute casualty figures cannot fully reflect conditions unless they are seen against the increase of vehicles, drivers and kilometres travelled.

Young drivers

One of the major causes contributing to road accidents is the ever-growing number of young drivers, who, N/M Oren points out, are generally considered to be more accident-prone than older age groups. This increase is partly due to the large number of soldiers trained to drive by the army, who also drive civilian vehicles while on leave.

Hundreds of young Israelis today drive rented cars, and here insurance removes one of youth's major incentives to cautious driving — fear of damaging one's own (or one's father's) precious car.

But whatever their age, Israelis are still "young" drivers in the sense that Israel has not yet a developed driving tradition. Americans and Europeans, with generations of driving behind them, have learned, in sheer self-defence, that road courtesy makes for safer driving.

According to Transport Ministry sources, more than half of all accidents involve pedestrians, mostly children and old people. Does this mean that not enough is being done to penalize jay-walkers, for example?

N/M Oren says that Israel is one of the few countries where pedestrians are required by law to obey traffic signals and other regulations. During 1970, 22,000 Israelis were fined for crossing against a red light, walking on the wrong side of a curb barrier, etc., and some 100,000 others were cautioned. Even greater vigilance may be desirable, but this is a question of police manpower.

Referring to the experiment of the roving auxiliary units of student traffic advisers, he says that this could eventually help ease that manpower shortage. A total of 120 students are being trained in Tel Aviv, and the first group of 42 has finished a course in traffic regulations and is already on the roads.

In the view of the police, Israel's bus and taxi drivers are no better and no worse than the average private driver in their behaviour on the roads, and most of them are probably better trained. However, because they are always in sight, public vehicles can seem to be more negligent of traffic rules. For instance, a private car parked a metre away from the curb to pick up a passenger would not create the same obstruction as a bus.

Unwarranted violations of the regulations by public vehicles are penalized by the police, and police sources say that proportionally more tickets are given to bus drivers than private drivers.

The bus cooperatives first pay the fine for their driver, then hear his side of the story at an internal "disciplinary court." This body decides if the violation was justified — in which case the cooperative bears the cost of the fine — or the driver's responsibility, in which case he himself pays. There has been criticism of this procedure due to the feeling that, as many bus drivers are full members — and thus partners — of the cooperative, there is a marked tendency to leniency.

But Egged spokesmen deny this emphatically. They say that with 5,500 drivers the cooperative gets a number of tickets each day, and necessarily there is a man who pays the fines. But the matter does not end there — the offending driver is required to explain what happened. If the driver is sometimes given the benefit of the doubt, there have also been cases involving court action in which the driver was cleared by the tribunal but fined by his comrades for some breach of internal discipline, not necessarily a violation of law.

However, unofficial Egged administrative sources are not as complacent about the quality of their drivers as the official spokesmen. Unofficially, it is conceded that the standard has dropped with the company's rapid expansion and demand for drivers.

Wider participation

Mordechai Ish-Shalom, former Mayor of Jerusalem and head of the Capital's branch of the National Council for the Prevention of Accidents, attaches great importance to enlisting a wider participation in traffic supervision and educational campaigns by the general population.

He refuses to accept that traffic accidents are inevitable, and feels the Council's duty is to continually explore new ways of preventing them. Among the Council's activities is the recruitment of 100,000 pupils in small teams throughout the country, helping to direct traffic at pedestrian crossings, and, together with adult supervisors, watching out for traffic violations. Violators are reported to the Council, which warns them by letter.

The Council conducts educational campaigns in schools and kindergartens, as well. In Jerusalem, Mr. Ish-Shalom has started refresher courses for drivers and, once a week, cinemas show a 15-minute educational film.

The Ministry of Transport is also on the alert for means of cutting down the accident rate. Eliud Gera, director of the Deputy Prime Minister's Office, notes that professional drivers will soon be obliged to undergo periodic medical tests — once every five years from the age of 45, every three years from 55 up, and yearly after the age of 65. All drivers involved in accidents will have to show their ability has not been impaired, and the licences of all known drug users are now suspended until there is proof they are no longer addicts.

Perhaps this driver was too busy watching the sign to notice it.

But, as in all institutions concerned with the problem, it is realized that any long-term solution will come about as a result of expanded and intensified educational programmes. With this in mind, the Headquarters to Combat Road Accidents, an inter-ministerial body set up by the Government, has approved a programme of theoretical and practical training for elementary and high schools, which envisages possible cooperation with driving schools and which would need special instruction centres.

The IL2m. programme, as proposed by its planners, is to be implemented by the Ministry of Education in cooperation with the Transport Ministry, each bearing a share of the cost. Implementation has been held up by the Treasury, which has so far failed to allocate the necessary funds.

In the meantime, the Education Ministry is carrying on with road safety instruction in 904 elementary schools. The programme consists of a two-week annual course conducted with the help of the police, and includes instruction in safety rules, general traffic regulations, identification of traffic signs and even a stint at directing traffic.

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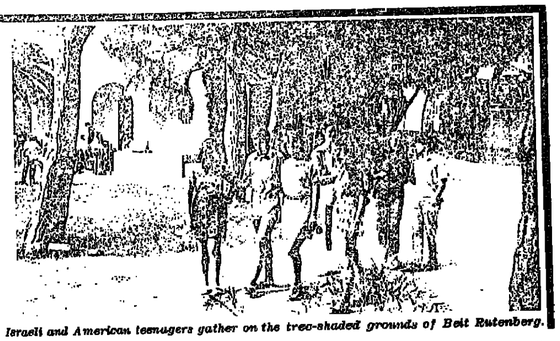
Adv. Aroyo

THE LEGACY OF PINHAS RUTENBERG

PINHAS RUTENBERG

By YA'ACOV ARDON



Israeli and American teenagers gather on the tree-shaded grounds of Beit Rutenberg.

PINHAS Rutenberg's accomplishments during his lifetime were many. He pioneered electrication in this country more than 50 years ago; he founded the Electric Corporation, and was its director until his death almost 30 years ago; he played an important role in the political life of the Yishuv, though he shunned party affiliation; and he twice headed the pre-state Va'ad Leumi, the council of the Jewish population, during crucial periods.

But if accomplishments could be measured and metered like electricity, perhaps Pinhas Rutenberg's most valuable legacy would be the centre on Haifa's Mount Carmel, which bears his name. The Pinhas Rutenberg Centre, known in Hebrew as Beit Rutenberg, has provided a range of educational and social opportunities to tens of thousands of young people since it opened its doors in 1947.

The centre itself is an imposing, four-storey villa a few hundred metres from the Dan Carmel Hotel. After his death — in Jerusalem, on January 3, 1942 — it was bequeathed to the country's youth.

* * *

RUTENBERG was born in Romny, Ukraine, in 1970. He was a brilliant engineering student, and was employed in the state-owned Putilov arms plant. He joined the small, select, underground movement of social revolutionaries and was said to have taken part in the execution of the traitor Gapon. After the abortive revolution of 1905, he was sought by the police and escaped to Italy.

Disillusionment

Rutenberg became disillusioned with the Russian revolutionaries, and came under the influence of political Zionism as a more promising way of solving the national problems of the Jewish people. He befriended Vladimir Jabotinsky and shared many of his views, but never joined any political party. Before World War I he studied modern hydro-electric power generation and after the Balfour Declaration and the occupation of the Middle East by Allenby, proposed electrification of the Mandated Territory of Palestine (Eretz Yisrael to him) to the British Governments in London and Jerusalem. The centre-piece of his plan was a hydro-electric power station on the Jordan, south of Lake Kinneret.

In 1921, Rutenberg persuaded Winston Churchill, then in the Colonial Office, to approve the concession he sought, founded the Palestine (today Israel) Electric Corporation, built the Naharayim station (no great success from the economic point of view — Rutenberg soon switched to thermal power stations, like everybody else), and thus created the essential infrastructure that has made possible the country's industrialization and intensive cultivation.

* * *

SINCE it opened in 1947, tens of thousands of young people have passed through Rutenberg's splendid villa on courses lasting from days to years. The director of the Rutenberg Fund has been Pinhas Rutenberg's younger brother Avraham, who succeeded his brother as director of the Electric Corporation and retired from this post in January 1957.

The Rutenberg Centre employs a staff of instructors, headed by Israel Szabo. It joins forces and pools funds with other public agencies, like the Ministry of Education or the Jewish Agency's Youth Department, for specific projects. The Centre trains youth leaders for all the country's youth movements, secular and religious, instructors for a variety of educational enterprises in town and country, for veterans and development areas, or for girl soldiers who specialize in teaching. A course is now being prepared for teachers (jointly with the Haifa University) who will give supplementary lessons to pupils in need of them to keep up with the curriculum, to avoid dropouts, to help them make the grade towards more advanced education and vocational training. In its basement, the Rutenberg Centre has room and facilities to lodge, at a pinch, up to 200.

* * *

THREE years ago the Centre began an experiment suggested by the director of the Jewish Community Centre of Detroit, Erwin Shaw. The Jewish Agency's Youth and Hechalutz Department every summer brings thousands of boys and girls from many countries to Israel to pick up, during the two months or so they spend here, some Hebrew to get infected, possibly for life, with an identification with the people of Israel in its homeland. Erwin Shaw suggested that youngsters from his town should not only see Israel, hear lectures about it and debate its problems, but should meet also boys and girls of their own age and spend as much time as possible with them during their stay.

In the summer of 1968 Shaw sent the first group of 22 boys and girls, most of them from Detroit, all of whom had some grounding in Hebrew. Their programme consisted of studies in the morning, including two hours of Hebrew. After lunch at the Rutenberg Centre, Haifa boys and girls joined them there for talks and walks, games, joint excursions, for suppor, went with them to the cinema, the theatre or concerts.

Immediate success

This novel "see-Israel-with-the-Israelis" was an immediate success; it has been repeated every year since. Forty-four students from across the U.S. registered this year, and attended the recently-completed course.

The conditions are stringent. The participants must have attended an audio-visual course in basic Hebrew (developed at the Technion by the late Dr. Paul Enoch), and must pay $1,050 towards fare and cost of their 56-day stay. The Jewish Agency and the Rutenberg Centre contribute and pay for teachers, trips and so on.

"What distinguishes this project from others for the 9,000 youngsters from abroad who spent the summer here under Jewish Agency auspices are three elements: the Rutenberg Centre is their steady and only base; they follow a serious teaching programme, including a Hebrew course; and they are much of the time in the company of Israeli high school pupils of their own age," explains youth leader Ezri Uval. The "counterpart" Israelis join them in the early afternoon and spend the rest of the day with them. They go together to Galilee, Jerusalem, the Negev, to nearer sites like Caesarea, Rosh Hanikra, kibbutz Lohamei Hagetaot, and places of interest in Haifa.

Loren Iden, a pretty student of education and social work at

(Continued on page 12)

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Vindication

TORA AND FLORA

IT is said of the famous Elijah Gaon of Vilna that practically every single emendation which he made in the text of the Talmud and other talmudic literature, emendations which were based solely upon his vast erudition and logical mind, since he did not have available the many manuscripts which were stored in the various libraries throughout the world, has been triumphantly vindicated when those manuscripts were discovered, and his "corrected version" was indeed the "correct version." Accurate scholarship led to the conclusion that "this must be so," and it was proved that it was indeed so.

And with all due modesty or conceit, as the case may be, I can claim that at least in one instance one of my theories has been vindicated, though the need for that theory was in my case based upon a reprehensible ignorance of the long existent proof. For over two years now I have been dealing with the Procession and Declaration of the First Fruits, the moving description of which opens this week's Scriptural reading. It is commonly accepted that this ceremony took place on Shavuot, the Festival of the First Fruits. Basing myself solely upon the dates of ripening of the seven agricultural products which are mentioned in Deut. 8.8 and which the Mishna declares had to constitute these First Fruits, I pointed out that it was quite impossible for all those Seven Species to be brought on Shavuot, since many of them were not yet ripe. The Mishna states, however, that the First Fruits could be brought from Shavuot until Succot, and I therefore came to the conclusion that in so far as the Procession took place on Shavuot it must have been confined to wheat and barley alone. The Procession, which included all the species, which is mentioned by the Tosefta, must have taken place later in the year.

When I reached this conclusion the only reference to the Procession I knew was the beautiful description given in the Mishna *Bikkurim* 3.3. I was completely unaware of the existence of a description of it by one who lived at the time when the Temple stood, and it completely vindicates my theory. Philo (The Special Laws II 219-221) quotes the Declaration given in the portion of this week and comments: "This canticle is used continually by a succession of worshippers from early summer to late autumn, through two seasons which constitute a complete half of the year. For the whole population cannot in a body bring the fruits of the season at a fixed time, but must do so at different times. For since some of the fruits ripen more quickly than others, both because of the difference of the situation, which may be warmer or colder, and for a multitude of other reasons, naturally the time when this sample of the fruits is due cannot be exactly defined or limited, but extends over a considerable period." Q.E.D!

L. I. RABINOWITZ

BEIT RUTENBERG

Youth leader (right) Uval with the group of Detroit youngsters, who recently completed the two-month summer programme. (Tauber photos)

(Continued from page 11)

the University of Michigan, is here for the second time. Two years ago she was a member of the group. This time she is one of the two American leaders, and fairly fluent in Hebrew. "Since I was here for the first time my parents and my younger sister began to learn Hebrew too." Her father owns and runs a supermarket and is a busy man, she says. But he is learning all the same. His daughter's enthusiasm apparently is contagious.

"How do you get along with the Israelis? Any complaints?" A silent pause for reflection. "Yes, I have," a girl speaks up. "They speak too much English." The others agree. Perhaps the Israelis' English is a shade better than the Americans' Hebrew, but more likely is that the locals have more confidence in using a second language.

"These Americans are really a serious, solid group. The fact that they took a course in Hebrew and got on far enough to speak it means something," says instructor Uval. "This kind of meeting brings the two sides to know and understand each other better.

"We call it a bridge between Israel and Jewish youth abroad. It leaves impressions that last." He credits the Centre for much of the success of the experiment: its informal atmosphere and regime, the pleasant surroundings, make it a home away from home to the guests and the Israelis.

Mr. Szabo thinks that these joint holiday projects deserved to be expanded and that the Rutenberg Centre could next year take in 200 teenagers from abroad. The summer vacation is usually a term when no other courses are held. Szabo and Uval agree that "two hundred, out of 9,000 young people from abroad, is not a large percentage of the total... It is a new way of doing things and looks promising."

Pinhas Rutenberg wrote in his testament that he would like to be buried on the Mount of Olives in Jerusalem "and the honour to lie among the rows of simple working people." He also asked to be buried without wreaths and oratory, and that no street, no stream, no settlement should be named for him. In leaving his property for the education of the young, he suggested that "those who wish to help this aim should be allowed to turn their contributions over to this fund, but no public campaign should be held to perpetuate my name." His only monument, the Centre that bears his name, is achieving exactly what he had in mind. He should have been delighted.

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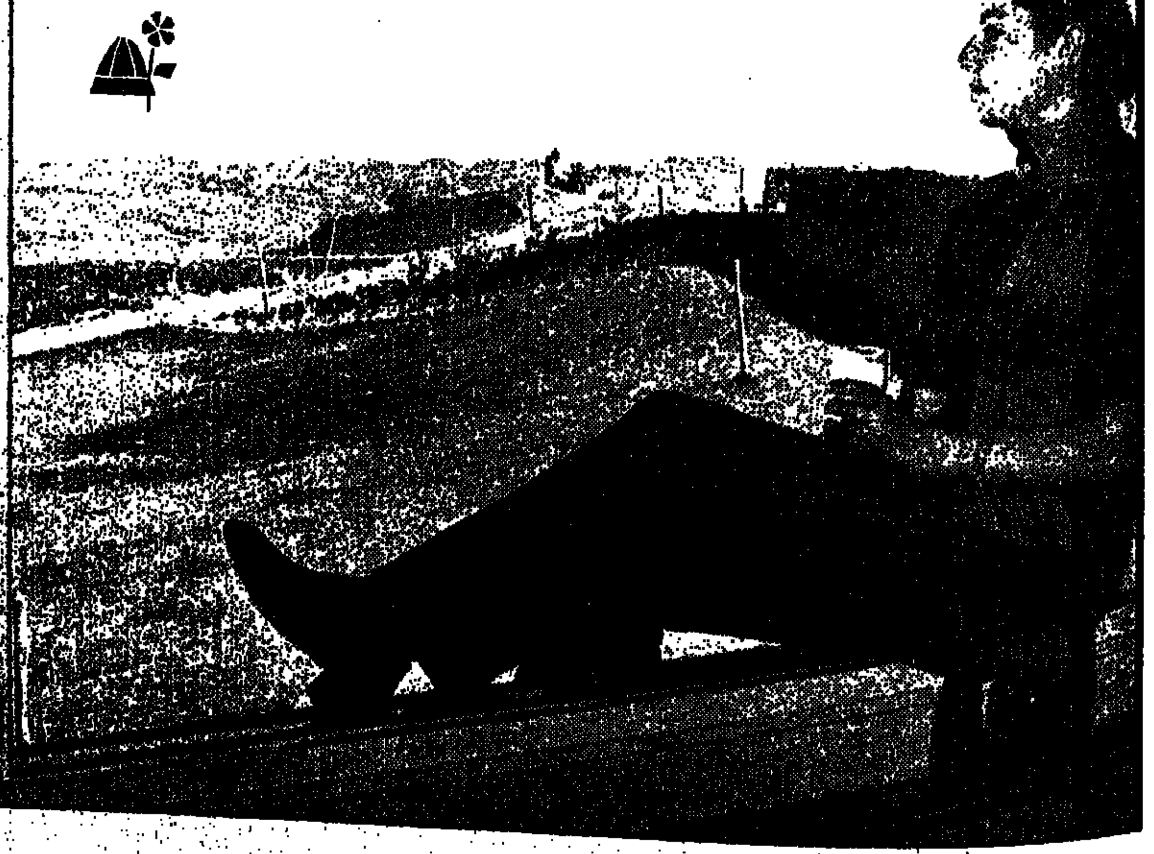

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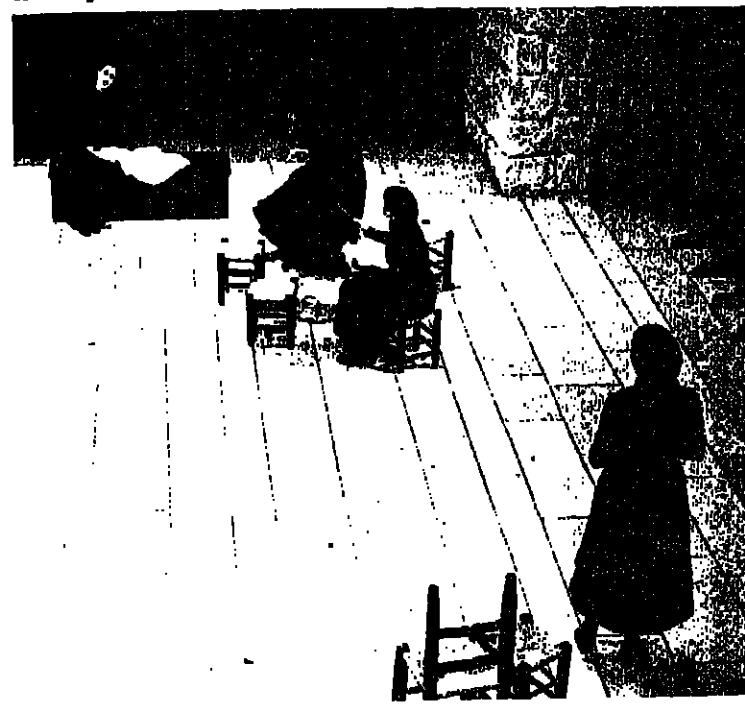
Brilliant use of theatre's facilities

THE HOUSE OF BERNARDA ALBA by Federico Garcia Lorca, at the Jerusalem Khan. Translated by Aza Zvi, directed by Michael Alfreds, music by Yossi Mar-Haim, costumes by Ruth Dar, lighting by Benzion Munitz.

THEATRE
Mendel Kohansky

THE most striking aspect of Michael Alfreds' production of **The House of Bernarda Alba** is the manner in which he took advantage of the opportunities offered by the Jerusalem Khan. I have sung the praises of the Khan on previous occasions. But never before, even watching productions designed for the Khan, did I see the possibilities of this gem of a theatre building so brilliantly utilized. The performance takes place on a square expanse of floor, with the public sitting on all four sides (in a strange switch I found myself sitting on what in previous shows was the stage, looking down at actors on the floor), and the various passages, the nooks and crannies of the Khan all play their part in the action. There is naturally no curtain, no backstage, the audience is drawn into the action, though the involvement is not an imposed one.



Audience surrounds four performers on the sage in theatre-in-the-round production of Lorca's "The House of Bernarda Alba" at the Khan.

There are, of course, drawbacks. I missed some of the dialogue when the performers had their backs turned; the same thing must have happened to those sitting on the other side, when the actors were facing my way. After the performance I found out from someone who had been sitting to the right of me that the deranged old mother of Bernarda Alba, who appears only in two brief scenes, spends the rest of the time sitting in a cage in full view of three-quarters of the audience, while I thought that she was hidden.

The House of Bernarda Alba is a stark, realistic play written in spare prose, built with stern logic, its tragic end as inevitable as death. It is a play about repression, social, sexual, political if you wish it (Lorca was shot by Franco's men during the Civil War). The widowed Bernarda Alba imposes on her five daughters a cruel regime of eight years of mourning for their father, during which they must not leave the house or take off their black clothes; a substantial landowner, though not wealthy enough to give all her daughters proper dowries which would attract men of their own social level, she will not let them marry below their station, thus sentencing them to spinsterhood. One exception is Angustias, who inherited from her father, Bernarda's first husband, enough money to be courted by Pepe Romano, the handsomest young man in the vicinity. In the heat of the Andalusian summer, the hermetically closed house, with its hating, frustrated females, works up an evil steam until it explodes in bloody violence.

Michael Alfred's production is as stark as the play. The stage is bare save for a few pieces of furniture, the women wear unrelieved black, and except for scenes of dramatic highlights, the acting is economical. There is great emphasis on choreography; the black-clad figures move in carefully worked-out patterns which gives the show moments of great visual beauty.

There are weak points in the show. The central figure of Bernarda is played by Ruth Geller-Eshkar with little variation. Surely there is more to that woman than a Prussian drill sergeant; no woman with five daughters can be totally devoid of affection. I also found Alisa Rosen's portrayal of the aged servant woman cliche-ridden and bordering on caricature. I am glad to report, however, that a green newcomer, Haya Horowitz, turns in a moving, lucid performance as Adela, the youngest sister who loves and is loved by Pepe; that Michal Bat-Adam is fully convincing as the hunch-backed Martirio, who also loves Pepe; and that Ruth Doron is just as convincing as the homely, ageing, pathetic Angustias.

Too much authenticity defeats trial's drama

SOVIET WRITERS ON TRIAL, told by Stuart Hood, at the Cameri. Adapted by Ofra Ben Ami, directed by Gershon Plotkin, designed by Adina Reich.

THERE is nothing like a trial scene to liven up a play, as every playwright from a Hollywood hack to Bernard Shaw knows. A trial is natural theatre with its clash of skilful opponents, with suspense, with the suffering of the man in the dock whose fate is about to be decided. It would have seemed that the transcript of a real trial, especially a trial which only five years ago shook the Western world, would provide real drama. Somehow it does not. **Soviet Writers on Trial**, adapted for the stage from the authentic court transcript by Stuart Hood, generates little excitement — except for a few highlights. "Life," as Oscar Wilde said, "clumsily imitates art." The trial of two writers for subversion in a totalitarian society is great stuff of drama, as great as the trial of Joan of Arc. Perhaps, centuries from now, a new Shaw will use it for as great a scene as the trial in **Saint Joan**.

The trouble with the show under discussion is that in a trial reaching to one of fundamentals of human existence — the freedom of the artist to express himself — little of real importance is being said. Sinyavsky and Daniel do not thunder, do not rage against their tormentors, do not cut them with sarcasm; they try honestly and sincerely to convince them that by doing what they did — writing books and articles which did not toe the official line, and sending them to be published abroad — they meant no harm to their beloved homeland. They keep on stressing their loyalty to the Soviet Union.

Director Gershon Plotkin (who at the premiere pulled on his famous stunts of substituting for an ailing actor and did rather well) laid the stress on authenticity which did not pay off fully. Once the viewer is duly impressed with the looks of the courtroom and the matter-of-fact behaviour of the judges, attorney, etc., he starts expecting more. The director also followed too far the obvious. The prosecutor (played by Ori Levy) is stern, stiffly well tailored, and does not change his severe expression throughout the show, while the defending attorney (Yossef Carmon) is a little fellow in ill-fitting clothes who hardly dares to speak up. Gideon Shemer and Shlomo Vishinsky play respectively Sinyavsky and Daniel, the first self-confident, manly, the other boyishly appealing. The cast is replete with performers who appear for brief moments, and even has two judges who sit on the stage from the beginning to the end never opening their mouths, surely the most difficult part for an actor to play.

Itzhak Shilo in title role in Caligula.

Provocative in its imperfection

CALIGULA by Albert Camus, translated by Aaron Amir, at Habimah. Direction, stage and costume design by Etienne Debel, music by Poldie Schatzman, lighting by Michael Lieberman.

"IF God is dead," Dostoevsky observed in a famous phrase, "everything is permitted." Albert Camus wrote his Caligula in the mid-'forties, when the full horror of Nazism became known to the world and hardly anyone lifted a finger, and a spirit of nihilism prevailed among the thinking people of Europe. The play is a study in total negation. In a world without meaning, in the realization (brought about by the untimely death of his sister-mistress) of the absurdity of life, Roman Emperor Caligula resolves to take this to its ultimate conclusion. Free from any moral or legal restraint, he embarks on a road of well thought out, cold, dispassionate terror; he confiscates the property of patricians and subjects them to hideous humiliations, he ravishes wives in the presence of husbands, kills fathers in the presence of sons, publicly indulges in unspeakable perversions. "The rebel who at first denies God," Camus wrote somewhere else, "finally aspires to replace him." And thus Caligula, whose actions parallel the meaningless cruelty with which the gods rule the universe, eventually seems himself a god; in one scene he reaches the limits of absurdity by appearing as Venus, the goddess of love.

In his pursuit of the ultimate in depravity, Caligula becomes a moralist in reverse; he accumulates vice as a saint accumulates good deeds in order to achieve the kind of freedom no mortal ever knew. He knows that his misdeeds will earn him a violent death — and they do — and he purposely courts it. For isn't death the ultimate in freedom? But as the noose tightens around the neck with the palace rife with plots, he realizes that he fears death, and thus becomes aware that all his efforts failed: he thought that he had become like the gods, but he still is part of suffering humanity.

Difficult play

Caligula is a difficult play; its message is not quite clear — Camus was only 25 when he wrote it and it lacks the depth and clarity of his later works — but it has few equals in modern dramaturgy as a play to stimulate thinking. We ought to be grateful to Habimah for bringing to its stage this imperfect play in an imperfect production.

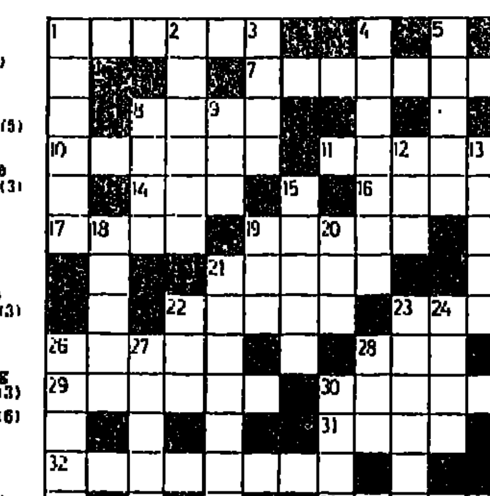
Etienne Debel approached **Caligula** the way a director should approach a play of ideas by giving it an austere, almost abstract outer form. The set, designed by the director, consists of severely quadrangular objects, and there is a minimum of light and sound effects (a Broadway production some ten years ago was so extravagant that the play collapsed under the weight of stage effects and dancing numbers). The acting and some of the scenes are stylized, but only so that the viewer should know that he is watching a philosophical, not a realistic, psychological play. The trouble is only with the quality of the acting, and I refer primarily to the performer who carries the main burden on his shoulders — Itzhak Shilo in the title part. This is an extremely difficult part in which the thinnest of lines separates the admirable from the ridiculous, and I am afraid that Shilo crosses that line more than once. I also found his acting in general lacking in the weight which would convince me that he is a spiritual giant, a new Prometheus, a human daring to challenge the gods.

Another actor who disappointed me was Rolf Brin, who plays Chaerea, the intellectual, as if he were a member of the Knesset, speaking in loud, aggressive tones. Naomi Greenbaum (in a great costume designed by the versatile director) is an impressive presence on the stage as Caligula's mistress-accomplice, and Michael Warshaviak plays the part of Helicon, Caligula's confidant and right hand (it is he who has to bring the Emperor "the gentle, weightless, naked moon") with confidence and ease, while Alex Kutai as Scipio, the young rebel, struck me as too weak for the part.

Aharon Amir's translation is clear, unobstrusive and sounds true.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

1 Zero (6)
7 Handled (8)
8 Log it at (4)
10 Humans (6)
11 In addition (2, 4)
14 Turkish governor (3)
16 Danger (5)
17 Restricted (4)
19 Leased (5)
21 Lesser (5)
22 Located (5)
23 Destiny (4)
26 Footfalls (5)
28 Remote (3)
29 Foot levers (8)
30 Melodius (6)
31 Worm along (4)
32 Forbears (8)
33 Frank (6)

DOWN

1 Flooring (6)
2 Amussed (6)
3 Repetition (4)
4 Thrive (7)
5 Direct (5)
6 Rustic story (5)
8 Garment (4)
9 Light carriage (3)
12 United (3)
13 Lawful (5)
15 Penalties (5)
18 Enraged (5)
19 Stage success (3)
20 Sceptre (3)
21 Deceive (7)
22 Mineral spring (3)
23 Bird of prey (6)
24 Waggish (4)
25 Offer (6)
26 Pastime (5)
27 Instruct (5)
28 Merriment (3)
30 Record (4)

CRYPTIC PUZZLE

ACROSS

1 Goes quickly about taking letters to birds (6)
7 Mother takes the car, then I follow on with the food (8)
8 A rendition of "One Alone"? (4)
10 One able to crunch ship's biscuit? (3-3)
11 Antipodean archaeologist? (6)
14 College member (3)
16 It follows that it's a 50-50 chance (5).
17 Honest as a noon can be (4)
19 She upsets Margo (5)
21 The Mandeville ghost? (5)
22 Marked down to be famous (5)
23 He could deal with some spinach effectively (4).
26 Needs aid, we hear, in making a drink (5)
28 To love excessively? (3)
29 I may go to Basle with her (6)
30 In a state of bucolic idleness (6)
31 Trouble from a guest (4)
32 A reduction to ignore? (8)
33 It leads to a black time when there's a tax on daylight! (6)

DOWN

1 Quick to reprint a poster (6)
2 Stiff as a horse that can't run (6)
3 It can make one feel the need for a change of air (4)
4 Wealth I exemplify? (7)
5 Dog that shows a certain amount of scorn for an American (5)
6 Ranks one can connect with the Royal Society (5)
8 Where to get a bargain in Cheshire? (4)
9 Woodcut suitable for a book? (3)
12 The censor's little joke? (3)
13 A Chelsea girl, we hear (5)
15 Has he a passion for rising in revolt? (5)
18 The boys may be yellow (5)
19 Satisfied with a much reduced time-table (3)
20 This one's free (3)
21 Killed and served (4, 3)
22 A posh type, but no big-head (3)
23 Journalistic effort worth dodging? (6)
24 Nineteenth place of refreshment? (4)
25 At the very least, one could give mum a mini! (6)
26 She may take a lad in (5)
27 Means to change residence (5)
28 Game for a day abroad? (3)
30 Dietary ingredients of a generous portion of soup? (4)

Wednesday's Cryptic Solution

ACROSS. — 1, Throw. 6, Chase. 9, Par-able. 10, Harps. 11, Oases. 12, Hit up. 13, Sels out. 15, Fit(rev.). 17, Kure. 18, Me-rino. 19, Sa-VE-d. 20, Le mn on. 22, A-she. 24, Lay. 25, Counter. 26, Rip-on. 27, St-aid. 28, All-O-w. 29, Glu-cos e. 30, Array. 31, P-rice.

DOWN. — 2, Heave-N. 3, Oppose. 4, Was. 5, Ha-bit. 6, Clout ed. 7, Heap. 8, Step in. 12, Hu-ma-n. 13, Skull. 14, Teeny. 15, Fir-St. 16, Towe-rs. 18, Me-lo-n. 19, Sol idly. 21, Easter. 22, Angler. 23, Heroic (statues, etc.). 25, C-ouch. 26, Riga. 28, A-SP.

Wednesday's Easy Solution

ACROSS.—1, Bleak. 6, Rinse. 9, Revoked. 10, Diary. 11, Debit. 12, Tears. 13, Sensual. 15, Bid. 17, Writ. 18, Astute. 19, Idols. 20, Penury. 22, So-so. 24, Try. 25, Dustman. 26, Snood. 27, Ulama. 28, Ambit. 29, Ignoble. 30, Agape. 31, Ended.

DOWN.—2, Loiter. 3, Arrest. 4, Key. 5, Novel. 6, Redress. 7, Ides. 8, Spirit. 13, Tardy. 13, Swept. 14, Nanny. 15, Buxom. 16, Demon. 18, Aloud. 19, Iron Age. 21, Erring. 22, Stamen. 23, Saline. 25, Donor. 26, Snip. 28, Ale.

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

TV

FRIDAY

3.30 Rhythm game. 8.30 Good Evening — with Eran Beniel. 8.50 Weekly Magazine (1st edition). 9.30 "Nothing Sacred" — with Frederick March and Carole Lombard. 10.50 News. ARABIC: 6.30 News. 6.50 Full-length film. INSTRUCTIONAL: 8.15 Arithmetic 7. 9.10 Physics 7. 10.00 Biology 10. 10.25 Citizenship 7. 11.00 Biology 10. 11.25 Page from a Book. 11.44 The Himalayan Fire Tribe (film).

SATURDAY

6.00 Cartoons. 7.30 Hamavdil. 7.50 Weekly Magazine (2nd edition). 8.30 Ironside: The Lonely Hostage. 9.20 Mabat Sport. 10.00 News. ARABIC: 6.30 Broadway Goes Latin. 7.00 News. 7.15 Forum.

SUNDAY

6.00 The Pogels. 6.12 Sport for Youth. 7.30 Bewitched: Endora Comes in for a Spell. 8.00 Mabat. 8.20 Moked. 9.05 Run for your life: Our Man in Limbo. 9.55 News. 10.00 Service Broadcast by the Ministry of Interior. ARABIC 6.30 Sami and Susan. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 8.30 English 5 — Lesson 3. 9.05 English 9 — Tales of the Hodja. 10.00 Algebra 9. 10.25 Science 6. 11.25 Geometry 5. 12.00 English 10 — The Missing Jewellery. 12.30 Arithmetic 6. 4.30 Science 6. 4.50 Page from a Book.

MONDAY

6.00 Lessie. 6.25 Children's stories. 7.30 Les Contes de Guy de Maupassant: Le Petit Professeur. 8.00 Mabat. 8.20 The Third Hour: "Teenagers" from the "Family of Man" series. 10.55 News. ARABIC: 6.30 On science, technology and medicine. 6.45 Messages to relatives and friends. 7.00 News. 7.10 Sport. INSTRUCTIONAL: 8.30 English 5 — Lesson 3. 9.10 English 6 — Mother's Day. 10.00 Biology 9. 10.25 Arithmetic 6. 11.00 Biology 9. 11.25 Arithmetic 7. 12.00 Biology 10. 12.30 Physics 7. 1.35 Technology 9. 1.30 English 9 — Tales of the Hodja. 4.50 Biology 10.

TUESDAY

6.00 David Copperfield (part 9). 6.25 Puppetshow. 7.30 Family Affair. 8.00 Mabat. 8.20 Documentary: Cuba — Art and Revolution. 9.05 The Saint: The Death Game. 9.55 News. 10.00 Service Broadcasts. ARABIC: 6.30 For the Family. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 8.15 Citizenship 9. 9.05 English 9 — Tales of the Hodja. 9.35 English 5 — Lesson 3. 10.00 Algebra 9. 10.25 English 6 — Mother's Day. 11.00 Algebra 10. 11.25 English 7 — The Strange Man. 12.00 English 10 — The Missing Jewellery. 12.30 English 8 — The Meeting. 1.35 Arithmetic 7. 2.20 Interview with Prof. Zvi Yavetz.

WEDNESDAY

6.00 Adventure: Apa-Tani. 7.30 The 21st Century. 8.00 Mabat. 8.20 Morasha. 8.35 "The Lonely Man" — a Western. 9.55 News. ARABIC: 6.30 This is your problem. 7.00 News. 7.15 The Israeli Arabs. INSTRUCTIONAL: 8.15 Arithmetic 7. 9.10 English 7 — The Strange Man. 9.35 English 5 — Lesson 3. 10.00 Technology 9. 10.25 Arithmetic 8. 11.00 Biology 9. 11.25 English 8 — The Meeting. 12.00 Technical Drawing 1. 1.35 Physics 7. 2.20 Page from a Book. 2.30 The Himalayan Fire Tribe (film). 4.30 A Story I Loved. 4.45 Why Is the Past Interesting? 4.50 Arithmetic 7. 5.12 Physics 7.

THURSDAY

6.00 Headlines and Margins. 7.30 The Three Musketeers — part 5. 8.00 Mabat. 8.20 Rembrandt — from Sir Kenneth Clark's series. 8.50 The Entertainment Broadcasting Service. 9.40 Sport: The Match of the Week. 10.25 News. ARABIC: 6.30 The Story of a Race Driver. 6.55 Circus. 7.00 News. 7.15 Projector.

CHESS

SEPTEMBER 10, 1971
Problem No. 2256
M. DUKIC, Yugoslavia
Specially Composed for
The Jerusalem Post

Kh3; Re5; Bf3; Ktd5; Pe2. (5)
Kd4; Rb8, Re6; Pb5, b6, e3, e5. (8)
White mates in two (2x)

SOLUTIONS. Problem No. 2254 (Schiffmann): 1. Qa1! Qd4/Qf2 2. Ktg3/Ktd2x.

ISRAEL CHAMPIONSHIP 1971

Five of the six semi-final sections are now in progress. Here is a short account of the opening stage: HAIFA — National Master Meir Rom made the best start scoring five straight wins. Malkiel Peretz followed closely behind with 4½(1) points. JERUSALEM — Avner Bar-Nir and Ehud Gross were leading the field after the sixth round with 4½ and 3½(2) points respectively. TEL AVIV LASKER — Efraim Carmel and Zelig Czeskov were the heroes of the start, with four straight wins each. International Master Moshe Czerniak and National Master Menahem Kalir were closely behind with 3 points each. TEL AVIV RETI — Senior Master-Candidate Ofer Heruti was in the lead after the fifth round with 4½ points, followed by Yodnel Stepak and Emanuel Gutti with 4 points each. RAMAT GAN — 18-year-old Doron Moritz was in the lead after the fourth round with 3 points, ahead of former Israel champion Yitzhak Aloni and David Ben-Zion with 2½ points each. Nearly 80 players are registered for the "Concentrated" section scheduled to open on October 3 in the Tel Aviv Lasker club.

WORLD JUNIOR CHAMPIONSHIP

Here is a fine game by the new champion Verner Hug of Switzerland:

Sicilian Defence

A. HAIK — V. HUG

1.e4 c5 2.Ktc3 Ktc6 3.Ktge2 e6 4.d4 c:d 5.Kt:d4 Qc7 6.Be3 Ktf6 7.Bd3 Kt:d4 8.B:d4 Bc5 9.B:f6 g:f 10.Qg4 Bb4 11.Qg7 B:c3+ 12.b:c Q:c3+ 13.Ke2 Rf8 14.Q:h7 b6 15.h4 Bb7 16.Qh6 Ke7 17.h5 Rg8 18.Rag1 Rg5 19.f4 Ra5 20.f5 B:e4 21.B:e4 Re5 22.Rh4 Re8 23.Qd2 Qg3 24.Rf1 R:e21 25.Q:e2 Q:f4 26.Kd1 R:e4. White resigns.

FEMININE MASTERPIECE

Yugoslavia's Milunka Lazarevic gives a first-rate performance in the following game from the Women's world championship candidates' matches:

Sicilian Defence

N. ALEXANDRIA — M. LAZAREVIC

1.e4 c5 2.Ktf3 d6 3.Bb5+ Bd7 4.B:d7 Q:d7 5.0-0 Ktc6 6.c3 Ktf6 7.d4! e:d 8.c:d d5! 9.e5 Kte4 10.Ktel f6! 11.f3 Ktg5 12.B:g5 f:g 13.f4 g:f 14.Ktd3! e6! 15.Kt:f4 0-0-0 16.Ktc3 Be7 17.Qd3 Bg5 18.Ktb5 Rdf8 19.Ktd6+ Kb8 20.Qg3? Bd8! 21.Qh3 Bb6 22.Q:e6 R:d4+ 23.Kh1 Q:e6 24.Kt:e6 R:f1+ 25.R:f1 B:e3 26.Kf7 Re8 27.Kt:e5 R:e6 28.Ktd7+ Kc7 29.Ktf8 Re2 30.h4 d4 31.Rf7+ Kd6? (31.-Kc8!) 32.Rd7+ Ke5 33.Kb5 36.Kt:h7 Kf5! 37.Kg4 d3 38.Kf3 Kd4 39.h5 Ktg3!! White resigns.

THE WINNER — CDC 6400!

The 2nd annual World Computer Chess Championship was held in Chicago under the auspices of the Association for Computing Machinery. The tournament was a three-round Swiss system event with eight participants and the tournament director was International Master David Levy of Scotland. The play, Mr. Levy reports, was remarkable for the lack of imagination shown by most of the programmes and despite the fact that computer programs are usually tactically accurate there were some suprising blunders in the games. The event was won by "Chess 3.5" (a CDC 6400 computer) programmed by Messrs. Atkin, Gorlen and Slate.

ELIAHU SHAHAF

ON THE AIR

FIRST PROGRAMME
256, 310.5 and 221 M.

NEWS:—Today: 12.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 3.00, 9.00, 10.00 and 12.00 a.m.; 1.00, 2.00, 5.00, 6.00, 7.00, 8.00, 10.00, 11.00 and 12.00 p.m.

SECOND PROGRAMME
451 and 423 M.

NEWS: — Today: 6.05, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 a.m.; 1.00, 3.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 7.00, 8.00, 9.00, 10.00, 11.00 a.m.; 12.00, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00, 12.00 and 1.00 a.m.

FIRST PROGRAMME
Today

11.13 a.m. Opening. 11.16 Programmes for Schools. 11.51 Song and Melody. 12.05 Close Down.

1.58 p.m. Opening. 2.00 Mother and Child. 3.05 "Kabbalat Shabbat." 4.04 Language Corner. 4.30 "Chairs". 5.06 Classical Requests Programme: Gershwin: "Rhapsody in Blue" (Soloist: The Composer; Conductor: Paul Whiteman); Grofe: "Grand Canyon" Suite (Conductor: Arthur Fiedler); Honegger: "Pacific 231" (Conductor: Serge Baudo). 5.55 Announcements. 6.05 "What will be heard?" — a preview on next week's music programmes — produced by Alexandra Melamed. 6.30 Literary Magazine. 7.07 "The Weekly Column." 8.10 Images, Pages and Songs for Shabbat. 8.30 Friday Evening Concert — (Stereo) produced by Alexandra Melamed — Haydn: Symphony No. 60 in C-major (The Chamber Symphony Orchestra of Philadelphia conducted by Anshel Brusilow); Ravel: "Sheherazade" (Soloist: Janet Baker; Conductor: Sir John Barbirolli); Walton: Capriccio Burlesco (Andre Kostelanetz and his orchestra); Schumann: Symphony No. 3 ("Rhenish") (The "New Philharmonia" Orchestra conducted by Otto Klemperer). 10.05 "Profile" — Miriam Herman's Story (repeat). 11.05 "Repeat Broadcast" — The Pianist Arthur Schnabel — a programme produced by Ada Brodsky and Arieh Sachs. 12.05 Close Down.

Tomorrow

7.58 a.m. Opening. 8.07 Programme Announcements. 8.15 Morning Concert: Salieri: Sinfornia in D-major ("Veneziana") (The English Chamber Orchestra conducted by Richard Bonynge); Mendelssohn: Piano Concerto No. 2 in D-minor (Soloist: Rudolf Serkin; Conductor: Eugene Ormandy); Roussel: "Pour une fete de printemps," Suite opus 22 ("Orchestra de Paris" conducted by Jean-Pierre Jacquillat). 9.05 World of Science. 9.35 Musical Quiz by Avi Hanani. 10.05 The Weekly Diary. 10.53 Hebrew Songs. 11.03 "Curtain Up." 12.05 "Public Trial". 1.05 Concert — Weber: Overture "Der Freischutz" (Cond.: Rafael Kubelik); Handel: Concerto No. 9 in B-flat major for Oboe and Strings (Andre Lardot, with the Vienna State Opera Orchestra, conducted by Felix Prohaska); Sibelius: Symphony No. 4 in A-minor, op. 63 (The Finnish Radio Symphony Orchestra conducted by Paavo Berglund). 2.10 Close Down.

5.06 p.m. "A Handful of Tunes"—Composers suggest... — Ben-Zion Orgad. 5.55 Announcements. 6.05 "Anecdote" — Little Tales on Great Musicians. 6.30 Middle East Magazine. 7.50 Bible Reading, Divrei Hayamim I, chaps. 9 and 10. 8.10 "Hamavdil." 8.40 Songs in Spanish. 9.00 "The Avantgards of the Music" (a series of programmes produced by Arieh Sachs) — 2.)Hans Otte: The Composer and his model. 10.05 Literature. 10.35 Recital — The Pianist Carmen Or — Piano — Mozart: Sonata in C-major, K. 330; Liszt: Etude de concert in D-flat major. 11.05 Selihot Prayers. 12.35 Close Down.

SECOND PROGRAMME

6.00 a.m. Religious Service. 6.10 Exercises. 6.20 Musical Clock. 6.55 Programme Announcements. 7.05 Press Review. 7.15 Hebrew Songs. 7.55 "Green Light." 8.10 "Good Morning." 8.55 "From A to Z." 9.05 "Good Morning" (cont.) 9.49 The Small Ad. Corner. 10.05 Housewife's Corner. 12.07 Programme for the Worker and the Employer. 12.30 "At Midday" — News and Music. 2.35 Week-end — ed. by D. Guttman, presented by Yosel Banai. 4.05 "Radio-teens." 4.30 "Who's Afraid of Classical Music." 5.04 Miniatures from the Press. 6.05 "Be-Daled Amot." 6.59 Close Down.

9.05 p.m. Shabbat Shalom — story, song and proverb. 10.04 "Musical." 11.05 A trip with Pinhas Sadeh." 12.05 Night Music. 1.05 a.m. Close Down.

Tomorrow

6.58 a.m. Opening. 7.00 Religious Services. 7.16 Hebrew Songs. 7.35 Announcements. 7.40 Hebrew Songs (cont.). 7.55 Today's Programmes. 8.07 Songs and Melodies for Everybody. 8.55 A. Allon — Talk. 9.04 Songs (cont.). 10.05 "Classic and Light." 11.03 "Your's for a while" — with Tiki Dayan 12.05 "Anything Handy." 1.05 Detective serial. 1.40 Cantorial Programme. 2.10 Where to Go and Light Music. 2.35 Popular and Liked. 5.01 "The Problem in Question." 5.52 Reminiscences from Eretz Yisrael. 6.05 "I am a New Immigrant. 6.25 Sport. 6.45 Hebrew Songs. 6.59 Close Down.

9.05 p.m. Our Songs. 9.30 Jazz Corner. 10.05 "Radio-Tek" — with Yoram Arbel. 12.05 Night Music. 1.05 a.m. Close Down.

FOURTH PROGRAMME
443, 407 and 191 M.

Today and Tomorrow: News in English: 7.00 a.m. 1.30 and 8.30 p.m. News in French: 7.15 a.m., 2.00 and 8.45 p.m. Arabic Programme: 5.58-7.00 a.m.; 7.30-9.00 a.m.; 10.58 a.m.-1.30 p.m.; 2.30-8.30 p.m.; 9.00 p.m.-12.15 a.m.

ENGLISH PROGRAMME
(407, 292, 443 and 42 M. 737, 1025, 677, 7189 kHz)

7.00 a.m. News and Israel Press Review. 1.30 p.m. Jerusalem Calling — News and Sound Pictures of Life in Israel. 8.30 Newsdesk — News and Newsreel.

IMMIGRANTS' HOUR

Today: 7.00 p.m. News in Easy Hebrew; "Line and Song." 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 7.30 Rumanian. 8.45 Russian. 9.00 Close Down.

Tomorrow: 7.00 p.m. News in Easy Hebrew: Art and Culture. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Hungarian. 9.00 Close Down.

ARMY PROGRAMME
216, 225 and 235 M.

Today: 11.00 a.m. Requests Programme. 11.15 From the Foreign Hit Parade. 11.30 Lunchtime Guest. 12.00 News, 12.05 Requests (cont.). 12.30 The Jewish Point — with Hanna Zemer. 12.35 Requests (cont.). 1.00 News. 1.05 Hebrew Songs — Requests. 1.30 Sports Corner. 1.35 Requests (cont.). 1.55 Announcements for Soldiers. 2.00 News. 2.05 Personal Announcements. 2.10 Close Down.

2.57 p.m. Opening. 3.00 News. 3.05 Reading the "Haftara." 3.07 "Old and Good." 4.00 News. 4.05 Requests from Soldiers. 5.00 News. 5.05 The Third Hebrew Hit Parade. 6.00 News. 6.05 This week in Zahal — weekly magazine. 6.45 Tradition. 7.00 News. 7.05 Ram Evron's Magazine. 8.00 News. 8.05 "Be a Judge." 9.00 News. 9.05 Shmuel Shai's Magazine. 10.00 News. 10.05 My Hit Parade with Boaz Evron 11.00 News. 11.05 Anthology for humour and satire. 12.00 News. 12.05 Close Down.

Tomorrow: 11.00 a.m. Opening. 11.03 With Rahel Atas. 12.00 News. 12.05. "Keren Hatzvi"—everything or nothing. 1.00 News. 1.05 Personal Questions. 2.00 News. 2.10 Close Down.

Tomorrow: 11.00 a.m. Opening. 11.03 and Tid-bits. 4.00 News. 4.05 Love me. Love me not. 5.00 News. 5.05 On the same subject. 6.00 News. 6.05 An Hour with Avner Hiskiyahu. 6.45 Anyway. 7.00 News. 7.05 The Year 1980. 8.00 News. 8.10 Songs. 9.00 News. 9.05 Tradition — presented by Shlomo Artsi. 9.30 Music from films and musical shows. 10.00 News. 10.05 Direct Dialling. 11.00 News. 11.05 Direct Dialling (cont.). 11.50 Bedtime story. 12.00 News. 12.05 Close Down.

JERUSALEM CALLING

292, 407 and 443 Metres
(677, 727 and 1025 kHz.)
1.30-2 p.m.
English Programme

THE CRUCIAL CHOICE

BRIDGE
By George Levinrew

Today's deal, in a Rehovot duplicate game, demonstrates one of the dangers of the weak no-trump.

N Dlr
E-W Vul.

Allon
North
♠ Q 7 2
♡ 8 6 3 2
◇ 7 6 4 2
♣ 7 3

Mrs. Silverman
West
♠ J 6 4 3
♡ Q 7 4
◇ 10 8 3
♣ J 8 2

Mr. Silverman
East
♠ K 10 8
♡ J 10
◇ A K 9
♣ K 10 9 6 4

Dr. Kellar
South
♠ A 9 5
♡ A K 9 5
◇ Q J 5
♣ A Q 5

The bidding:

North	East	South	West
P	1 NT	D	2 ♣
P	P	3♡	All pass

After South's double, I know of no successful method for West to find a sure of a way out of a terrible shellacking. However, the Silvermans' system required a bid by West, and South subsequently sidestepped the opportunity to punish with a business double. It seems to me that the 3 ♡ bid was foolhardy.

The ply required a crucial decision by South at the ninth trick and by West at the tenth trick. The opening lead was pretty much of a guess, and West chose a low ♣. South won in order the ♣ Q, ♡ K, ♡ A, and ♣ A. Declarer then led the ◇ Q. East returned a ♣ which was ruffed in dummy. A ◇ was won by East and a ◇ led to South's J. Here is the end position:

North
♠ Q 7 2
♡ 8
◇ 7
♣ —

West
♠ J 6 4 3
♡ Q
◇ —
♣ —

East
♠ K 10 8
♡ —
◇ —
♣ 10 9

South
♠ A 9 5
♡ 9 5
◇ —
♣ —

It seemed to South that a ♠ lead would probably lose since the K was surely over the Q, so perhaps a throw in of a trump would give a greater chance for success. West won and made the winning play of the ♠ J. If the ♠ were covered by the Q, K, and Ace declarer must lose two ♠ tricks. If East were allowed to hold the trick he had a safe exit with a ♣. The contract must be set one trick. Had South at trick nine played a low ♠ rather than a ♡, and covered in dummy whatever West played, he could have made his contract, either winning two ♠ tricks or sluffing a losing ♠ if East should lead a ♣.

WHO says Moscow doesn't give two hoots about us? Tune in to "Peace and Progress" — a daily half-hour of brainwashing beamed at us, in Hebrew, directly from Moscow, and be convinced (7:30 p.m. on 41 and 31 metres). One half-hour — or part of it — is probably all you'll ever want to listen to anyway. But you should be able to draw some enlightening conclusions during that one time.

My first impression was that we are enough of an annoyance, or as the old Russian saying has it, a flea in their pelt, to warrant this bit of attention. The second: one of astonishment as to how well the Russians are informed of what is happening in Israel. They actually managed to come out with a running commentary on the customs officials' strike — a feat that should have warmed the heart-cockels of any Rakah member worth his salt.

This includes the Rakah executive whose name I unfortunately missed but who, judging by the tenor of his speech, seems to be at least a member of the Histadrut's Executive Committee. Thundering from behind the Kremlin walls, he promised us that he would come back shortly to cash in on Ben-Aharon's pledges to the "toiling masses."

Then our financial troubles. These emanate, we were told by a young lady reading a flawless if slightly harsh Hebrew, from Israel's continued pursuance of its militaristic-expansionistic policies. Thus our Treasury has the necessary $5m. to put down, cash on the barrelhead, per Phantom, but nix for the toilers. Peace and progress, or "P" and "P" as I shall hence forth call it, for brevity's sake, also concluded that the average Israeli family forks out IL7,000 per year in war taxation.

Conclusion Number Three: The low IQ rating apparently given by the Moscow radio programmers to the Israeli audience. This was the most satisfying aspect, despite the knowledge, from past happy experience, of how useful it is to have the other fellow underestimate you. No listener can take the P and P seriously after listening to "Palestinian freedom fighter" bulletins, from which it emerges that Israeli military convoys were destroyed galore this week, while Israeli soldiers seemed incapable of hitting anyone but women and children (in the Gaza Strip).

The six-man Israeli "peacenick" committee members now in Russia had some sayings attributed to them. Thus Prof. Dan Meron of Tel Aviv University was said to have publicly decried "Tel Aviv anti-Soviet propaganda." I have since heard the indignant, but still peace-oriented Professor rebut the quotation, telephoning the "Mid-day" (Hatzi Hayom) news roundup on Israel radio. Lies have short legs — at least that was what my Westphalian nursemaid always used to tell me.

The rest of this week's Moscow output can be summarized in the two words "etcetera, etcetera" — unless you happen to be interested in the Soviet

FROM MOSCOW, IN HEBREW

RADIO REVIEW by ZE'EV SCHUL

Socialist Republics' combined industrial and export output. It now stands, according to P-P, at one-fifth of the world's total.

* * *

HISTADRUT Secretary-General Ben-Aharon went on the air in a truly outstanding interview with Ya'acov Ben Herzl at noon on Saturday.

For some reason, Histadrut Secretaries-General have come and gone during the past decade or so without making much of a mark, let alone achieving any great personal popularity. Which was easy to understand, considering their position between the hammer and the anvil. But Mr. Ben-Aharon never let anyone doubt, even for a minute, whose side he was on. It seems to have won him the support, if not the popularity of the Histadrut rank and file — an achievement which eluded his predecessors.

Talking simple horse-sense, he was convincing in his presentation of the labour situation. Devaluation, he said, had created three basic categories of post-devaluation bread-winners: the salaried ones as the losers; the independents — and he included the farmers in this category — who were likely to receive full compensation; and big business and industrialists, who stood to gain by devaluation.

Despite the fact that the majority of Histadrut members were among the first, losing category, the federation had contributed to the economic welfare of the country by agreeing to a wage freeze until January and by toeing, the Government's economic policy line, if reluctantly.

Explaining the Histadrut's determination to back what it would consider justified demands, Mr. Ben-Aharon had some interesting figures to back him up: 60 per cent of the Histadrut's 760,000 salaried wage-earners had to struggle to make ends meet, living on gross incomes of IL350 to IL800 per month (although this figure includes working women, many of them second earners in their family). From 70 to 80,000 Histadrut members were living under what he termed as unsatisfactory or substandard housing conditions. The same applied to schooling, he said.

In conclusion Mr. Ben-Aharon stressed that the government regarded improving the lot of low-income workers as of equal importance with problems of defence and *aliya*.

One should compliment Ya'acov Ben Herzl, whether one agrees with Mr. Ben-Aharon or not, for the intelligent, topical and systematic questions, turning what could easily have been a very dull hour into a lively and revealing statement of Mr. Ben-Aharon's views.

I have always admired the beautiful balance of Sabbath radio programmes. Beginning with Gil Ben Shah's usually very pleasant "Give the Sun a Hand" record selection, the First Programme's light classical "Shahrit," and Azaria Alon's talks on sites in Israel get the day off to a good start. More serious reviews follow during the late morning hours and Galei Zahal steps in with more music for the beach.

The worm in this week's apple was a so-called thriller by the name of "It's Possible Without Caviar." Despite a star-studded cast, we would have done just as well without it — caviar and all.

The friend of the people

PHILIP GILLON'S TELEREVIEW

SEVERAL viewers I know, aghast at our nightly diet of riots, demonstrations, wildcat strikes in schools and services, and crimes, blame the television for the depressing content of "Mabat." Somebody said to me that television is the enemy of the people, another viewer commented that he suspects TV is controlled by Moscow or Cairo. One reader has written asking why the news did not show us any Jewish schools that opened in the normal fashion.

All this, of course, is arrant nonsense. The fault is in ourselves, and not our reporters, if the news is bad. Gibbon defined history as little more than the register of the crimes, follies, and misfortunes of mankind: the newspaper and the television screen are merely the ephemeral historians of the passing day.

Of course, we are fast reaching the stage when good news will be so unusual that it will become really newsworthy. I presume that a newspaper in the Wild West ran banner headlines when the Pony Express came through the Injun-infested territories; no doubt television will soon record as an exciting rarity the delivery of a letter in Rehavia by a postman. (Incidentally, I liked the dry mention of the 1912 letter sent by Agnon to Brenner in a day!) Similarly, the arrival and disembarkation of passengers without hindrance at Lod Airport, should this ever occur again, will be as memorable and worth filming as the first flight by the Wright brothers. Boredom may yet save us from seeing only misfortunes: there is a TV law of rapidly diminishing returns in the repetition of disaster, as Vietnam, Biafra and Bangla Desh have proved.

Incidentally, the pompous young Englishman at Lod who told the interviewer that such incidents were not doing Israel's reputation any good made me want to urge him to try the exercise suggested by Teddy Kollek to a threatening parental non-voter for him. As for the implied threat by the tourist that the hardships at Lod will keep out tourists and immigrants, I know many a Jerusalemite who will greet that danger with a sigh and Eliza Doolittle's "Wouldn't it be loverly?" But I think Mr. Peres should provide a few more chairs, and perhaps tents, for travellers who have to camp out, for hours, perhaps for days, in the airport.

Practical education

It is good to see that our schools are providing the children with a real, practical, down-to-earth education in how to live in modern Israel — no nonsense like the classics or the Talmud, the training now is in how to strike. The children of Bet Hayeled and that religious school in Bayit Vegan made it clear that they would stay out until the vicious enemy yielded to all their demands, although it was equally clear that they did not have the faintest idea what they were demanding. Ignorance makes for your perfect strike: there is little danger of coming to an easy compromise. Peering into the future, I can see those youngsters, grown up, mounting the barricades with skill.

One item on the news caused particular revulsion in Israel: this described the two lovelorn lasses who were asked by their Arab boy friends to carry on El Al suitcases, which, unknown to them, could have blown the planes and themselves to glory. Tender-hearted Jews think that this was a nasty trick indeed. Somebody said about love that the posture is ridiculous, the pleasure very fleeting, and the difficulty of getting rid of the loved one afterwards overwhelming: perhaps the terrorists had something, when they decided to join their patriotism with a cure for their *ennui*, by killing two birds with one bomb. I remember being in England when the Great British Press was slavering over hijacker Leila: no doubt the English are equally admiring of the heroism of the terrorists, who were so nobly prepared to give their girl friends' lives for the cause.

* * *

A MINOR grievance emanating from the news was occasioned by the spelling of "Zalman Aranne Square," called by whoever put up the sign, "Zalman Aran Square." Either the late Minister of Education misled everyone about the English spelling of his name, or somebody simply did not bother to find out how he had spelt it. While I know that nobody survives through having streets, schools and squares named after him, it does seem to be an elementary courtesy, if we are to try to perpetuate his memory in this fashion, to spell his name correctly.

* * *

THE new way of seating interviewers and interviewee used in "Moked" seems to me more informal and relaxed than the old sombre style, but I do wish that the man running the show would tell us loud, strong and clear, who and why he is. Modesty continues to rage through Israeli television. No newscaster dares to inform us, "Here is tonight's meed of dole and misery for you, and this is Haim Yankel bringing it into your lounge" — even the almost endless credits at the end of Mabat, which go into meticulous detail about who held the cameraman's cigarette, are coyly silent about who was speaking to us.

No phone numbers

The same goes for the girls. I would no longer dare to suggest that they mention their telephone numbers, but they could at least say, "Tonight's programme consists of a series of French-dubbed films, and this is Rivka Pifka telling you to like it or lump it." I was pleased to note that there is a new system of telling us exactly what old, old songs are being used as fillers; now if we can get some new songs to match the system, we'll be very happy.

Uri Zohar opened his show with some marvellous old Rosh Hashana cards, complete with a commentary to match. He was in great form delivering these very apposite wisecracks, and made us sigh for the good old days.

Mayor Nawi of Beersheba was somewhat long-winded, I thought, although the studio audience seemed to like his story, judging from the applause. Uri was again in great form feeding milk to a tiger cub with dubious table manners, and I approved of some very clever photography of that singer of the song about Jesus, Renaissance pictures of whom he rather resembled. Generally, it was a very good show.

RADIO FOR MUSIC LOVERS

TODAY: 5.05 p.m.: Gershwin: Rhapsody in Blue (Whiteman); Grofe: Grand Canyon Suite (Fiedler); Honegger: Pacific 231. 8.30 p.m.: Haydn: Symphony No. 60; Ravel: "Sheherezade" (Baker-Barbirolli); Walton: Capriccio Burlesco; Schumann: Symphony No. 3 (Klemperer). 11.05 p.m.: Artur Schnabel.

SATURDAY: 08.15: Salieri: Sinfonia; Mendelssohn: Piano Concerto No. 2 (R. Serkin); Roussel: "Pour une fete de printemps." 1.05 p.m.: Weber: Overture "Der Freischuetz" (Kubelik); Handel: Oboe Concerto; Sibelius: Symphony No. 4. 5.05 p.m.: Composers suggest ... Ben Zion Orgad. 10.35 p.m.: Carmon Or, Piano—Mozart: Sonata, K. 330; Liszt: Etude de Concert.

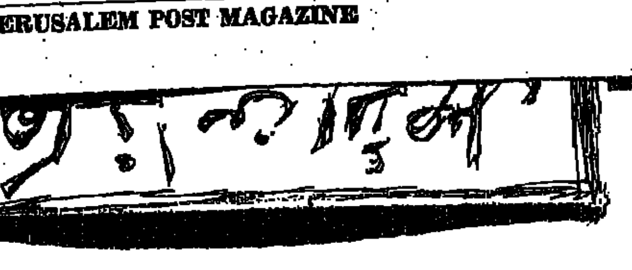
SUNDAY: 5.05 p.m.: Diabelli: Missa Pastorale. 8.45 p.m.: "Tonhalle" Orchestra-Giulini: Mozart: Piano Concerto, K. 491 (Curzon); Dvorak: Symphony No. 7. 11.05 p.m.: Prokofiev "Romeo and Juliet" — Ballet (Leinsdorf).

MONDAY: 8.05 p.m.: Philadelphia Orch-Ormandy-Vivaldi: Concerto in A (Oistrakh-Stern); Bizet: "L'Arlesienne" Suite No. 1; Borodin: "On the Steppes of Central Asia"; Kodaly: Dances of Marosszek. 5.05 p.m.: Mendelssohn: "Midsummer Night's Dream"; Glinka: Mazurka from "Ivan Sussanin". 9.40 p.m.: Songs by Schubert and Daus (Friedl Teller).

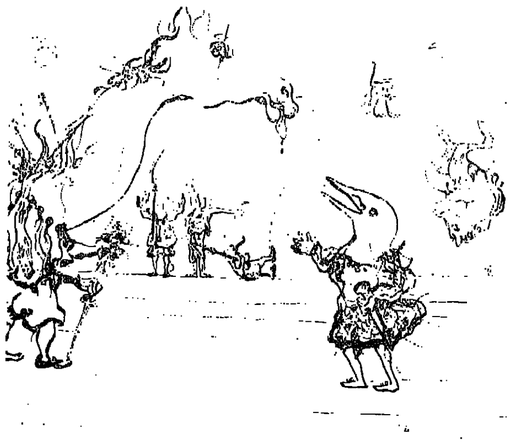
TUESDAY: 8.30 p.m.: Vivaldi: "Gloria" (Bertini); Gershwin: Piano Concerto (Zak-Bertini); Gould: Spirituals (Bertini). 11.05 p.m.: Brahms: Violin Sonata, op. 100 (Busch-Serkin); Geistliches Wiegenlied (Ferrier); Horn-Trio (Brain-Busch-Serkin).

WEDNESDAY: Ruggiero Ricci, violin-Vivaldi: The Four Seasons; Sarasate: Spanish Dance No. 8. 5.05 p.m.: Tschaikowsky: Piano Concerto No. 1 (Richter); Ravel: "Daphnis et Chloe"—Suite No. 1 (Munch-Boston). 10.05 p.m.: Mozart: "The Magic Flute" (Fricsay; Streich-Stader-Haefflinger-Fischer Dieskau-Greindl).

THURSDAY: 3.05 p.m.: Bach: Four little preludes and fugues; Rodrigo: "Fantasia para un Gentilhombre" (Segovia); Boccherini: Serenade (Comissiona-Haifa). 5.05 p.m.: Mozart: Piano Concerto, K. 488 (Cruzart); Prokofiev: "Lieutenant Kije" (Bertini). 6.25 p.m.: Schubert: Symphony No. 6 (Beecham). 8.45 p.m.: Adela Pilovsky, piano; Zila Grossmeyer, soprano, Arieh Zemachsohn, piano-songs by Cornelius, Jensen, Reger, Schoenberg, Geibrun, Villa-Lobos; Schumann: Sonata, op. 11. 11.05 p.m.: "Nocturno"-Orfeo ed Eurydice."



Hofstatter's "At the atelier," 1969; ink, pen and brush.



Morch's "The Duel," 1966; dry-point

One of Michael Gross' painted iron sculptures (right).

Israeli art in Sao Paulo: a test case?

By Reuven Berman

THIS week, the Sao Paulo Biennale in Brazil, second only to the Venice Biennale as an important, select, multi-national gathering of contemporary art, opened for the 11th time. Israel, a regular participant and sometimes prizewinner in this event, is participating this year with works by painter-sculptor Michael Gross, 51; draughtsman Osias Hofstatter, 66; and etcher Mordecai Morch, 34.

This year's Israeli commissioner to the Sao Paulo Biennale, Gabriel Tadmor, Director of Haifa's Museum of Modern Art, based his selection on a central guiding concept: Israel, a country of immigration, lacks a rich art tradition of its own and possesses an art that is woven, like its human fabric, of an "ingathering" of several traditions and sets of values.

This concept harks back to what might be called "the non-competitive years" when Israeli works were selected for international art events without paying particular heed to the artistic winds blowing in the world's art capitals. The toll was often a frustrating indifference abroad. For several years now however, the commissioners appointed by the Minister of Education and Culture as sole jurors in selecting the works to represent Israel have been keen on choosing works of an innovative, experimental, or at least "up to date" character that would be in step with current art preoccupations.

The results have appreciably improved. The reasonable assumption behind this attitude is that if Israel takes the trouble to participate in these events it should "play to win" — to arouse attention, praise and if possible, reap prizes, all for the enhancement of Israel's cultural image and as a counterbalance to Israel's other more familiar image as a "fighting" nation and a cultivator of oranges.

But remedial and perhaps necessary as this "other-orientated" approach may have been not long ago in encouraging Israel's art to catch up with the world and shake off its provincialism, its effects may no longer be as beneficial as they once were. It may be turning us into a province of a more obsequious, self-effacing kind, forever running after instant contemporaneity but always just a few yards behind. Though high in quality and generally characteristic in a general way with much of Israeli art, this ensemble is not experimental, *avant garde* or up-to-date in the accepted sense. Though probably not intended as such, this show might be regarded as a test case in trying once again to break into the mainstream of international art with an art stemming specifically from our own cultural imbroglio, however heterogeneous it may be.

In his paintings Gross, a *sabra* who was born and brought up on the shores of the Kinneret, expresses an acute grasp of several fundamental traits of large areas of the Israeli landscape. Also, the way that landscape is affected by the blinding sunlight typical of the country, a sunlight that erases details, generalizes, bleaches, flattens. In his paintings the topography is turned into flat tan and burnt planes, the skies and sea become sheets of blue. A white or black line stretches tautly across these as roads or power and telephone lines. Grey bodies on yellowish expanses are "Tanks in a Field."

Whoever will attempt to separate the formal aspect of these paintings from their contents and try to fit them into the criteria of minimal hard-edge abstractions will be disappointed with the result. As nothing else, Gross's canvases are decidedly inferior, they lack the precision and the inventiveness of the genre. Will there be someone in Sao Paulo who will be able to see that the contents, the emotional resonance and the formal aspect of these works belong to an indivisible experience?

Gross's abstract iron sculptures which were to have been done by him in Brazil (instead of doing them here and shipping them) particularly those composed of vertical slit pipe-forms some five metres high, are quite banal. They have a certain *presence* and in their final scale we saw the models) they may be imposing, but they fall short of the originality and expressive power of his formalized iron figures (thin and nearly featureless like figures seen against the sun and almost obliterated by it). The large sculptures did win a gold medal and an honourable mention at the biennale, and one was acquired by the Sao Paulo Jewish community.

Hofstatter, born in Poland, a master in his own way whose works are too tragic and too non-realistic to be popular, is represented of course by his painterly drawings on paper. The selection includes recent works in which characteristic deep black consuming grounds are absent. Instead, the black pen line is placed over the white paper. The formal result is increased sharpness but the tragic expressionist-fantasist quality, related to Central European art and, as some think, to Jewish expression, is still intact.

Morch who was born in Baghdad and spent his early childhood there, is a fantasist. His etchings contain decided Near Eastern story-telling ingredients, its penchant for similes and sopisodic "plots." One can even note his oscillating forever-moving "melodic" line and his penchant for minute miniature-like detail. Lately he has even begun to add texts to his compositions. This is a superb ensemble of his work that touches on nearly a cecade of his development.

GALLERY GUIDE

JERUSALEM

ISRAEL MUSEUM

Jacques Lipchitz at Eighty — 100 sculptures and drawings (Ida Crown Plaza and Sperlus Hall). 130 bronze maquettes by Jacques Lipchitz (Billy Rose pavilion). Paintings from the Museum collection (Schwartz-Goldman Hall). 12 Lithographs by Gert Richards for 8 poems by Dylan Thomas (Library). Early Mediterranean and Near-Eastern cultures (Bronfman). Athens — His Golden Age (Youth Wing).

Albrecht Dürer — woodcuts and engravings (Cohen Hall).

Two paintings by Eduard Lear, "Jerusalem" and "Bethlehem".

BISOOK LIMIS — Slight impressionist landscapes nearly abstracted into a few horizontal bands, with the quality of monotypes, by Korean visiting here under the auspices of the Israel-Asia Friendship Society. Her compositions and rendition of the elements in the frame are chaney, in comparison with traditional oriental art, save for careful placement of each element, however wispy or delicate. The colour plays no organic role and the values are almost monochromatic. (Artist House) till Sept. 13. (M.R.)

WALDOMIRO de DEUS—Folk painter from Brazil, also on visit here, shows brightly-coloured folk scenes, many dominated by a strong yellow and made up of completely flat areas, with all the figures bounded by a black line. The approach to design is purely decorative and despite the varied subjects (carnival, church, work, etc.) the works have a disturbing sameness to them, as though the artist, having found a formula, is content to maintain it. (Artists House) till Sept. 13. (M.R.)

AVAMA SZAVICH — Settler from Mexico of some five years standing shows large number of gloomy formalized expressionist works in mixed media, oil, acrylic as well as etchings and life drawing. The style is often in that mixture of Mexican mural realism and European post-impressionist technique that was considered an advanced four decades ago, before it was swept away by abstract painting. Spiritually, she seems to be still in Mexico. (Artists House) till Sept. 13. (M.R.)

EZY AMIR — This Jerusalem teacher has for the last decade been producing strange, primitively-painted versions of fairy-tale Jerusalem scenery, with wobbly little domed houses and wobbly cypress trees, that look like tourist souvenirs from the early days of the Bezalel school. More's the wonder that this time, cheek by jowl with the paintings, he exhibits large fanciful masks, some semi-sculptural. In a derivative West African manner, others like decorative friezes. They appear to be formed of papier mache and polyester with a special varnish and have a few found objects cheerfully inserted as eyes, etc. Some would make excellent decorations for shops or cafes; but it is difficult to understand what this show is doing in this venue (Artists House) till Sept. 13. (M.R.)

SALAMA MANIS — Jerusalem debut of young ex-Bezalel student who shows semi-whimsical, semi-surrealist line drawings, mostly of nudes juxtaposed with birds and chairs or actually growing out of them (Engel Gallery) till Sept. 13. (M.R.)

TEL AVIV

TEL AVIV MUSEUM — Two new exhibitions: 1) Post-Cubism, Surrealism and abstract paintings from the Irma and Siegfried Pillman Collection (Weizmann Institute) and from the Museum Collections; 2) Impressionism, Expressionism and School of Paris. Other continuing exhibitions: Israeli Painting and Sculpture, "Art and Science" (with accompanying films in the small auditorium). All the above in the new building on Sderot Shaul Hamolech.

ARTS STUDIO COLLECTION — Oils and watercolours by Levanon, Melody, Paldi, Yael Bergner, Benneh and Mishnham. All works expressively descriptive or fantastic. Sculptures by Hanna Orloff and Matania Abrahamson. (Arts Studio, 48 Gordon).

YOSARI LUKOV — Descriptive oil paintings. (London Minister Gallery, corner Ibn Gabirol and Sderot Shaul Hamoleck).

ELANA ZIMHONI — Expressionist landscapes and figures. (220 Gallery, 220 Ben Yehuda).

OSCAR HAAPS — Paintings. (Yad Lebanim, Ramat Gan). From Sept. 16.

"MAGIC WORLDS" — A group show with a unifying fantasist theme. Participants: Eli Han, Samuel Bak, Klaus Dobels, Mordecai Morch, Aharon Messaz, Shlomo Zafrir, George Chemecke. OLD JAFFA (Modern Art Gallery).

MAREE CECILIA — More and there a bit derivative but all in all a brilliant display of ingenuity and imagination by a ceramic artist who easily assumes a front rank position. (Chemerinsky Gallery, 36 Gordon).

ROSA ROSENBERG — Surrealist artist from Mexico shows oils packed with typically surrealist illogical images executed in a competent somewhat slick technique in the harsh colours typical of most Latin American painting. (Mabat Gallery, 31 Gordon).

SHAUL RAZ — Thoughtful geometric abstractions by writer-painter. (YETAH TIKVA (Yad Lebanim Memorial Museum).

BRAUER — Etchings in colour by "fantastic realist" who lives in Bin Hod. Works on exhibit are from "The Book of Proverbs" and from "Brauer's Book of Songs." OLD JAFFA (Old Jaffa Gallery).

DVORA SCHOCKEN COLLECTION — a broad but selective spectrum of works by Israelis (Dvora Schocken Gallery, 59 Hovevei Zion).

REHOVOT

SINIYA HERN — Oil paintings. (Yad Lebanim). Till Sept. 23.

HAIFA

BLUMA OUESS — Oils of an abstract nature where the original landscape inspiration remains visible through floral elements. The latter lead to a tactility which either enhances a carpet effect or, rather aggressively deny it. (Museum of Modern Art). Till September 25. (H.)

JOSEPH ZDROYEVICH. — He packs his canvases and bases himself on landscape. The texture of his oils includes marbling. Zdroyevich began as a highly individual realist; perhaps it is a pity he changed course. Subject amounts to little more than a hint for a picture, and those who seek to connect title and painting will find end results often queer. (Nahmani's Gallery. Till September 24. (H.)

ISRAEL BARNEA (Kibbutz Yagour). — Wood sculpture entitled "Movement and Expression of Material." The wood retains its natural state minus the bark; as a consequence, it stresses the mottled exterior of his human figures, particularly the successful "Woman" and "Mother and Child," the child being superfluous to the composition. His real penchant, however, goes to birds, usually elongated and the line broken by the mass of body ("Long Legs"), drawn out by the extended narrowly opened beak). Although this technique is not new, having been done by other artists and featured in Arab craft exhibitions, Barnea (does it very well indeed) (Beit Abba Khoushy) Till September 25. (H.)

MUSIC AND MUSICIANS

By YOHANAN BOHM

Adni

Comissiona

HOMESICK ISRAELIS

DANIEL Adni is only 20, but the young Haifa-born pianist has already established himself as a star of the future. He is currently back in Israel on "home leave," after three years of study abroad.

Daniel went to London in 1968, on the recommendation of Yehudi Menuhin and with the help of the Sharett Fund, where he played an audition at Wigmore Hall in the presence of a host of eminent pianists. Impresario Ian Hunter decided to send him to Paris, to study with Vlado Perlemuter. Daniel came out first in his audition at the Paris Conservatoire, finished the two-year course of study in one year, and took first place in the final examinations in piano, solfege and sight reading. He continued to study with Perlemuter privately.

In May, 1970, he participated in Prof. Enrico Barenboim's Master Classes at the Brighton Festival and was chosen to appear in a public concert at the end of the classes. Geza Anda invited him to attend his Master Classes in Zurich in June, and was acclaimed as the best participant. Last October, Otto Klemperer heard Daniel and invited him to appear at the opening concert at the Royal Festival Hall with the New Philharmonia Orchestra this year. His London debut, at Wigmore Hall in December, 1970, earned him outstanding notices.

His first records — for EMI — will come out shortly (Chopin and Debussy), and among his engagements are bookings for three concerts with the Halle Orchestra, Manchester, the Bournemouth Symphony and the B.B.C. Of course, he would love to live in Israel, but for a concert pianist — and all signs point to a successful career for him — opportunities here are too limited.

* * *

ANOTHER visitor is young conductor Yuval Zallouk — also from Haifa and also homesick — who has lived in London since 1965, building his career abroad for lack of opportunities in Israel. Yuval actually started out as a lawyer — during his apprenticeship 1963-65 at a prominent Jerusalem lawyer's office he studied at the Rubin Academy — and went originally to London to polish his legal knowledge. Simultaneously attending classes at Guildhall School of Music, he won an appointment with the Royal Ballet at Covent Garden, which he conducted for four years (1966-70). Now preferring a life as free-lance, he is already booked for about 40 concerts for the coming season with the B.B.C., Germany, Italy, Sweden, the London Mozart Players at the Festival Hall, the Royal Philharmonic and the New Philharmonia.

For the last two years, he has conducted special concerts with the Israel Philharmonic; last season he conducted the Israel Broadcasting Symphony; he will come here again to conduct the Haifa Symphony Orchestra in February, which he has already led five times.

* * *

ANOTHER Israeli floating around the globe is Sergiu Comissiona, for whom, too, this country was too small. Last season he conducted 132 (!) concerts; this must be a record. He conducts in Sweden and is chief conductor of the Baltimore Symphony, appears in England and Portugal, and even occasionally finds time to come to Israel — he will conduct a series at the IPO's coming season. Of one of his appearances in New York, the "Saturday Review's" prestigious critic Irving Kolodin wrote recently:

"Sergiu Comissiona is not a name most Americans interested in music would associate with a conductor of uncommon abilities, but a few more demonstrations such as he gave in Carnegie Hall lately could make a difference. That he did it with the Baltimore Symphony, an orchestra largely of his own creation, rather than with one of long-established quality, was a factor of special credit to the lean, fortyish Rumanian, whose points of progress include Israel and Sweden."

Of a performance in London, "The Times" wrote:

"Anyone, who on hearing of Jascha Horenstein's indisposition, had feared for Das Lied von der Erde at the Festival Hall last night, need not have worried. Sergiu Comissiona proved that you do not need to have lived through the period of Das Lied's creation to interpret Mahler's vision to the finest detail."

The "Jewish Chronicle" wrote of another concert:

"I had come to the Festival Hall mainly to hear Yitzhak Perlman play Prokofiev's second violin concerto. When it was over, I waited for the second half of the London Symphony Orchestra's concert with some sense of resignation. It was to be Brahms' First Symphony, and (I thought) I knew all about that. I was wrong. The conductor was Sergiu Comissiona, who proceeded to show that a symphony which I had considered respectable but dull was really a masterpiece, capable — as masterpieces are — of infinite renewal. It is only a great conductor who can achieve such a performance, who can persuade even the veteran listener that he is experiencing something fundamentally new. I have no hesitation in using the word 'great' of this performance, which, in my mind, elevated Mr. Comissiona to a symphonic conductor of the first rank."

* * *

PRELIMINARY accounts of ticket sales for this year's 11th Israel Festival — which ended last month — show a 20 per cent increase in sales. They also show that Caesarea's Roman Theatre outsold Tel Aviv, with the same programmes and at the same prices. It is surmised that about 70 per cent of the public for Caesarea came in their own cars. Missing again was a little more elaborate decoration of Jerusalem and Tel Aviv marking the Israel Festival. The possibility of staging events at the Mount Scopus Amphitheatre is being explored, and the availability at some future date of the Sherover Theatre in Jerusalem opens up certain prospects.

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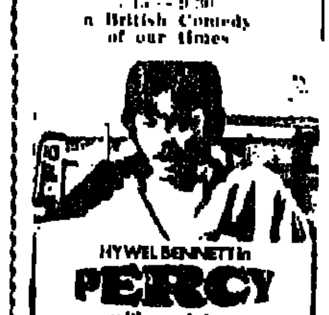

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Based on a true love affair between teacher and pupil

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MOSHE SOLO

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10, 12, 2, 4, 7.15, 9.30

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THE 25th HOUR
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BRIGITTE BARDOT
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MARCELLO MASTROIANNI
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returns to the screen in his great role
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How did a nice girl like you get in this business?
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70 mm. full stereophonic sound in Metrocolor
RYAN'S DAUGHTER
★ ROBERT MITCHUM
★ TREVOR HOWARD
★ CHRISTOPHER JONES
★ JOHN MILLS
★ LEO McKERN
★ SARAH MILES

The POSTER

Theatre

MEDEA (Cameri) — A major event in our theatrical life due to the monumental performance of Hanna Marron in the title role and an imaginative production by Yossi Yizraeli. HAIFA M.T. Sat. NAHARIYA (Hod) Sun. TEL AVIV (Cameri) Tues., Wed. JERUSALEM (Beit Ha'am) Sat. 8.30. YIFAT Sun., Mon. 8.30. TEL AVIV, (Cameri) Tues. Wed., Thurs. 8.30.

RELATIVELY SPEAKING (Habimah) A silly comedy by Britain's Alan Ayckburn, directed by his countryman, Tony Jones. The direction and acting do not improve on the situation comedy with its mechanical, far-fetched humour. TEL AVIV (Habimah) Sat. 7.00 9.30. TEL AVIV (Habimah) Sun., Mon., Tues., Wed. 8.30. BEIT EL Thurs. 8.30.

CALIGULA (Habimah) Albert Camus' philosophical drama is a study in total negation. Roman Emperor Caligula strives to attain complete freedom and live like the gods by indulging in the ultimate in depravity. (See review, page 13.) TEL AVIV (Habimah), Sat. 8.30.

SOVIET WRITERS ON TRIAL (Cameri) The authentic transcript of the trial of Soviet writers Sinyavsky and Daniel is rather disappointing theatre. (See review, page 13). TEL AVIV (Bat Dor) Sat. 8.30.

THE BUTTERFLIES ARE FREE (Godik) — The comedy which captured Broadway deals with the eternal problem of the generation gap. Directed by Leonard Schach, with Rachel Marcus in the leading role. HOLON (Rina) Fri. 9.00. TEL AVIV (Beit Histadrut Morim) Sat. 7.30, 9.30. SAFAD (Tzlil) Mon. 9.00. TEL AVIV (Beit Histadrut Morim) Tues. Wed. 8.30. YOTVATA (Olam Hatarbut) Thurs. 8.30.

MY MOTHER THE GENERAL (The Young Theatre) — HAIFA (Shavit) Fri. 9.00. TEL AVIV (Ohel Shem) Sat. 7.15 9.30 Tues. Wed. 8.30. AYELET (Ayelet) Mon. 7.00, 9.30 KIRYAT SHMONA (Snir) Thurs. 7.15, 9.30.

WITHOUT TEARS (Cameri). — TEL AVIV (Cameri) Sat. 8.30.

COLOMBE (Habimah). — BEIT HAYAL Sat. 8.30. TEL NOF Sun. 8.30 NAAN Mon. 8.30 SDEROT Tues. 8.30. NETIVOT Wed. 8.30. TEL AVIV (Habimah) Thurs. 8.30.

THE COMING DAYS (Haifa) — TEL AVIV (Tzavta) Fri. 9.00. HAIFA (Beitenu) Sun., Tues. 8.30 JERUSALEM (Khan) Mon. 8.30.

THE HOUSE OF BERNARDA ALBA. — (The Jerusalem Khan) Never before was the Khan as brilliantly utilized as for the staging of Lorca's stark drama about frustrated women pent up in a locked house lorded over by a tyrannical mother. GIVATAYIM (Shavit) Fri. 9.00. JERUSALEM (Khan) Sat. 8.30. TEL AVIV (Beit Moro) Mon. 8.30.

Musicals

INTERNATIONAL Student Gathering No. 5, Arik Einstein singing songs from his new album, "At Avigdor's Grass," and Jef Labos, former pianist with Van Morrison, playing original Jazz compositions. TEL AVIV (Tzavta) Sun. 9.00.

MAHBEROT HAHESHEK (Bimot) — TIVON (Yuval Or) Fri. 9.00. TEL AVIV (Ohel) Sat. 9.00 Mon. Wed. 8.30, ARAD (Arad) Tues. 8.30.

THE SIGN OF PISCES (Godik). — HAIFA (Shavit) Fri. 9.00. TEL AVIV (Ohel) Sat. 7.00, 9.45 Wed. 8.30. TEL AVIV (Beit Hayal) Sun., Tues. 8.30. TIBERIAS (Hen) Mon. 8.30. ASHDOD (Ashdod) 9.00. GIVATAYIM (Hadar) Fri. 9.00. HADAR M.T. Sat. 8.30. TEL AVIV (Beit Hayal) Mon. 8.30 TEL AVIV (Ohel) Tues. 8.30. REHOVOT (Beit Ha'am) Wed. Thurs. 8.30.

THE KING AND THE COBBLER (Cameri) — The revived musical about the wise king and his double, the drunken cobbler, is as entertaining as the original production of some six years back. Nathan Alterman's lyrics are charming and witty, Sasha Argov's tunes are pleasant, the set and costumes of Arieh Navon are a joy to the eye, and Crandall Diehl equipped the show with good dancing. Illy Gorlitzky in the double role hugely enjoys himself, and the audience enjoys him. HAIFA (Shavit) Sat. ZEMACH (Amphi) Sun. ASHKELON Tues. JERUSALEM (Binyenei Ha'ouma) Wed. KFAR SABA Thurs. TEL AVIV (Cameri) Sun. Mon. 8.30. TIBERIAS (Hen) Tues. 8.30 NETANYA (Sharon) Wed. 8.30. NAHARIYA Thurs. 8.30.

JUMBO (Popular Theatre) — Song, dance and comedy, all formerly shown in army entertainment troupes — young, fresh and enjoyable. KFAR SABA (Amal) Fri. 9.00 SHFAIM (Amphi) Sat. 9.00. ASHKELON (Rachel) Mon. 8.30 YAGUR (Yad Lemaginim) Tues. 9.00 SHAAR HANEGEV (Amphi) Wed. 9.00 TEL AVIV (Dekel) Thurs. 8.30.

YEHORAM GAON (Popular Theatre). — YERUHAM (Mira) Sat. 9.30 YOKNEAM (Amit) Sun. 8.30 PETAH TIKVA (Heyhal) Mon. 8.30 TEL AVIV (Dekel) Tues. 8.30 RAMLE (Ellon) Wed. 9.00 HAIFA (Armon) Thurs. 9.00.

CASSIUS CLAY VERSUS HALFON (Popular Theatre). — BEERSHEBA (Koren) Fri. 9.00. TEL AVIV (Dekel) Sat., Mon., Wed. 7.15 9.45. TEL AVIV (Dekel) Sun. 8.30. NETANYA (Sharon) Thurs. 9.00.

SEVENTY FIVE (Martef). — NAHARIYA (Tzavta) Fri. 9.00. TEL AVIV (Martef 2) Sat., Tues., Thurs. 9.30.

HAPPY DAYS (Martef). — TEL AVIV (Tchelet) Fri. 10.00.

A TIME FOR LOVE, A TIME TO HATE TEL AVIV (Tchelet) Fri. 12.00.

Music

All events start at 8.30 p.m. unless stated otherwise.

Jerusalem

MUSIC AT EIN KAREM. — Collegium Musicum, with Avner Ital, oboe and conductor; Yitzhak Reuven, Sussia Rodan, violins; Rami Salomonov, viola; Shulamit Lorain, cello; Willy Haparnas, baritone; Bracha Eden-Alexander Tamir, Duo-Pianists; the Jerusalem Rubin Academy Choir — Bach; Cantata No. 50; Madrigals and Chansons for Choir; Schumann: Etudes in Canon form; Rachmaninov: Romanze and Tarantelle, for Two Pianos. — at the Targ Music Centre, Ein Karem: Tuesday. Tickets at Baruch, 12 Harlap St. (1-3, Tel. 33703). Special bus leaves King David Hotel at 7.45 p.m., from Kings Hotel at 8.00 p.m., and from Mount Herzl at 8.10 p.m. return transport assured.

Tel Aviv

SINGERS' Special recital — Vered Pil'i, soprano; Zvi Boredo, bass; Nahum Fruman, violin; Zalman Ravio, piano — music by Israeli, Italian, German and Russian composers — at the "Tavory" Club, 7 Rehov Shulamit (near Dizengoff Plaza) — Saturday.

Haifa

HAIFA SYMPHONY ORCHESTRA. — Avi Ostrovsky conducting; Teresa Stich-Randall, soprano — Subscription Concert No. 1 — Haydn; Mozart; Verdi; Puccini; Sheriff — Series "1"; Sunday; Series; "2"; Monday; Series "Ayin": Thursday at the Municipal Theatre. Special Concert: Wednesday, at the "Shavit" Hall. Youth Concert: Monday, at 4.30 p.m., at the Municipal Theatre.

Acre

MUSIC at the CRUSADERS' CASTLE — Uzi Wiesel, cello; Pnina Saltzman, piano — sonatas by Ravel, Schubert ("Arpeggione") and Brahms (No. 1) — at the Hospitaller Knights' Halls in Old Acre: Saturday.

Annie Bright, currently appering at the Sheraton Tel Aviv, is an English singer of considerable (and apparent) charm.

Record of the Week

BRUCKNER: Symphony No. 3 — George Szell conducting the Cleveland Orchestra (CBS 77235-Stereo). A serenely controlled performance of the rather lengthy symphony, beautifully played by Szell's creation — the Cleveland Orchestra, with which he was associated since 1944 and whose musical director he became in 1946. The presentation is sober, precise and clean, never rousing or exciting, but always supremely directed and cleverly balanced. The symphony takes up three sides, and Wagner's Prelude and Liebestod from "Tristan and Isolde" is used as filler, apparently from an earlier recording session. The affinity of Bruckner and his idol Wagner is so close here that only fans of both will have their complete satisfaction in this release. Sound in general is satisfactory though in full decibels there is some surface noise (specially at the end of the Adagio). (Y.B.).

At the Cinema

Jerusalem

LOVE STORY — Writer Yale professor of literature Erich Segal and director Arthur Hiller have made the former's best-selling novel into a film that keeps very faithful to the spirit of the book and has the advantage of two enormously appealing young people, Ali MacGraw and Ryan O'Neal, as Jennifer Cavillari, Radcliffe music student, and Oliver Barrett IV, Harvard law student, the young couple whose love story comes to an abrupt end when the heroine dies of leukemia. Ray Milland plays Oliver's father and John Marley Jennie's father. This sweet heart-wrencher has a suitable score by Francis Lai and is recommended to those who enjoy a good cry.

TAKING OFF. — Czech director Milos Forman ("Loves of a Blonde," "The Firemen's Ball") takes his first look at the U.S.A. and comes up with a film that is full of hilariously funny moments but also of spleen. The basic theme is the flight of youngsters from home and the reaction of the parents, most of whom are united in a "Society for the Parents of Fugitive Children." Forman apparently thinks as little of the parents as he does of the youngsters. Excellent performances from Buck Henry and Lynn Carlin as Mr. and Mrs. Larry Tyne.

THEY SHOOT HORSES, DON'T THEY? — Powerful picture of human despair set in Hollywood in the Depression year of 1932. The scene is a dance marathon at a huge dance hall where hundreds of jobless undergo a gruelling endurance test for the slim chance of winning fifteen hundred dollars. Recreation of a bygone period is wonderfully well done and outstanding performances come from Jane Fonda as a tough young contestant and Gig Young as the promoter and master of ceremonies. Fine cast includes Red Buttons, Michael Sarrasin and Susannah York and excellent direction by Sydney Pollack.

Tel Aviv

MOURIR D'AIMER — Concerns a passionate love affair between a schoolmistress in her early thirties and a schoolboy of seventeen. Clearly inspired by the actual case of a French schoolteacher who fell in love with one of her pupils and was driven to suicide. Director Andre Cayatte takes the opportunity to attack the legal code which regards this kind of love as an indictable offence and treats a minor as an object and not as a human being. Good performances from Bruno Pradal as the youth and Francois Simon as his father with Annie Girardot giving an outstanding performance as the woman in the case.

THE BABY MAKER — Story concerns a young girl who agrees to bear a baby for a childless couple against a fat fee and because she enjoys being pregnant. The wife longs for a child — of which her husband should be the father — and subdues her natural jealousy on the understanding that once the child is born the girl fades completely from the picture. The story is pretty preposterous, but the film is rather enjoyable due to the healthy glow and natural charm of Barbara Hershey as the girl.

Haifa

DIARY OF A MAD HOUSEWIFE — Takes a look at the life of a married couple in one of New York's well-to-do sections in a film that is a mixture of realism and satire and that is amusing and somewhat sad too. Tina, the housewife (very good performance from a newcomer to the screen, Carrie Snodgress), is more fed-up than mad at having to come with an over-ambitious, social-climbing husband who rarely stops nagging at her, two unpleasant children and piles of wash. And when she does take a lover for solace, he proves to be even more of a trial than the husband. Richard Benjamin is marvellous as the husband but the film drags about halfway through.

AZULAI THE POLICEMAN — Ephraim Kishon's latest film is packed with comic situations and amusing dialogue and in his policeman hero, extremely well acted by Shaike Ophir, he has created a quixotic sort of character who is lovable as well as laughable, completely different from those six rogues Sallal and Ervinke. The cast has been well selected with Zaharira Harifai as Azulai's long suffering wife and Itzko Rachaminov as Sergeant Rejerano doing particularly well. Attractive colour photography by David Gurfinkel and tuneful music by Nurit Hirsch. Very entertaining.

Art evening

"Artists Paint and Sell" is the title given to special art evenings to be held at Khutsot Hayotser in Jerusalem on Saturday and Sunday. Twenty artists will set up their easels on the steps between the two buildings in the artisans centre beside David's Citadel and the public can wander among them and watch as they paint.

The aim of the live exhibition is not primarily to help the painters sell their works, but to bring the public closer to the artists, according to the organisers, the East Jerusalem Development Company and the Jerusalem Artists House.

The art on display will cover a wide range — modern, classic, oils, prints and collage. The artists participating include Yossi Stern, Motke Blum, Nethaniel Behiri, Geula Dagan, and immigrant artists having their first public showing in Israel. The live exhibition will be held between 8 p.m. and midnight.

Forums and Talks

NEVE ILAN — Hinda Gross, one of the garin of the moshav-to-be outside Jerusalem, will guide members of the AACI senior group around the settlement on Monday. Buses leave the Moadon Haoleh, 9 Rehov Alkalai, at 2.30 p.m. Reservations today at the Moadon.

PHOTOGRAPHY CONTEST Immigration and absorption 1971

The Department of Immigration and Absorption of the Jewish Agency announces a photography contest of amateur photographers on the subject "Immigration and Absorption 1971." The photography topics are: The Trip to Israel, Receiving Immigrants at the Airport and Harbour, Meeting Relatives, Ulpanim, Absorption Centres, Work in Settlements, Medical and Social Services, Forces, etc.

PRIZES ARE:
FIRST PRIZE: IL1,000
SECOND PRIZE: IL 750
THIRD PRIZE: IL 500

- The panel of Judges reserves the right to withhold awarding a first prize, but will under all circumstances allocate all of the prize money.
- The panel of judges:
  Aluf (Res.) Uzi Narkis, Director, Department of Immigration and Absorption of the Jewish Agency.
  Mr. Yona Fisher, Israel Museum.
  Mr. Ya'akov Shatz, Information of Services, Ministry of Education.
  Mr. David Rubinger, Photographer.
  Mrs. Lillian Moses, Artist.

RULES AND REGULATIONS

1. Each participant may submit 1 to 3 photographs, black and white only. The size may be 24 x 30 cm., 40 x 50 cm., or 50 x 60 cm.
2. Only amateur photographers are eligible to participate.
3. The contestant's name and address, and the caption for the photograph, are to be contained in a sealed envelope pasted onto the back of each photograph.
4. All entries will be returned to the sender at the close of a special exhibition. Details will be published at a later date.
5. Should the Department of Immigration and Absorption decide to publish a photograph in an album, or display it in a travelling exhibit, or show it in another format, appropriate negotiations will be undertaken with the photographer.

Entries may be sent to:
P.O.B.8284, Jerusalem

Entries may also be brought to the following offices by October 15, 1971:
Director, Absorption Centre, Kiryat Eliezer, 131 Sderot Hameginim, Haifa.
Director Absorption Centre, 20 Rehov Yitzhak Sadeh, Beersheba.
El Al Building, room 430, 32 Rehov Ben Yehuda, Tel Aviv, 8 a.m.—3 p.m.
Esther Reiter, 5 Rehov Smuts, German Colony, Jerusalem, 8 a.m.—3 p.m.

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HAIFA, "SHAVIT", Har Hacarmel
Wednesday, September 15.

Special Concert

with the distinguished soprano singer

Teresa Stich-Randall

Programme:
Haydn — Military Symphony
Mozart — Concert arias
Verdi — Involami
Puccini — The Tosca prayer
Bellini — Casta-Diva from Norma
Noam Sheriff — Metamorphosis on a Galliard

Conductor: AVI OSTROWSKY
Tickets at Garber's agency, 129 Sderot Hanassi, Tel. 84777.

TEL AVIV	— Bat-Dor Theatre — 8.30 p.m. Sun., Sept. 12 / Thurs., Sept. 16 / Sun., Sept. 26 / Thurs., Sept. 30
JERUSALEM	— Monday, September 13, 1971 Beit Ha'am — 8.30 p.m. FALL GENTLY ON THE HEAD IN A CLEARING SOLITUDES SIGNALEMENT Tickets: Kahane, Jerusalem.
BEERSHEBA KEREN	— Wednesday, September 15, 1971 — 8.30 p.m. Programme: SOLITUDES DREAM A LITTLE DREAM OF ME SWEETHEART IN A CLEARING SIGNALEMENT Tickets: Hana'ava, Beersheba.
KIBBUTZ YAGUR	— Thursday, September 23, 1971 — 9.00 p.m.

תיאטרוני ישראל

התיאטרון העירוני חיפה | התיאטרון הקאמרי | התיאטרון הלאומי הבימה

Haifa Municipal Theatre
Opening of the 1972 Season
THE SUICIDE
Comedy
By Nicolai Erdmann
Direction: Joseph Milo
Premiere
Haifa,
Sat., Sept. 18
Tues., Sept. 21
Wed., Sept. 22
Thurs., Sept. 23
Sat., Sept. 25
Sun., Sept. 26

The Laboratory for Original Playwriting
THE DAYS ARE COMING
(The life of the old in the eyes of the young)
Tel Aviv, "Zavta," Sept. 10
Jerusalem, Mon., Sept. 13

The Cameri Theatre
Premiere
WITHOUT TEARS
Tel Aviv, tomorrow, Sept. 9
Sat., Sept. 11
Tel Aviv, Nahmani, Sat., Sept. 18
KING SOLOMON AND THE COBBLER
Tel Aviv, Sun., Sept. 12
Mon., Sept. 13
Netanya, Wed., Sept. 15
Nahariya, Thurs., Sept. 16
MEDEA
Jerusalem, Sat., Sept. 11
Yif'at Sun., Sept. 12
Mon., Sept. 13
Tel Aviv, Tues., Sept. 14
THE MOSCOW WRITERS' TRIAL
Tel Aviv, Bat-Dor Hall, Sat., Sept. 11, 8.30

Habimah
CALIGULA
By Albert Camus
Tel Aviv, Large Hall
Sat., Sept. 11, 8.30
Thurs., Sept. 23, 8.30
RELATIVELY SPEAKING
Comedy
Tel Aviv, Small Hall
Sat., Sept. 11, 7.00—9.30
Sun., Sept. 12, 8.30
Mon., Sept. 13, 8.30
Tues., Sept. 14, 8.30
Wed., Sept. 15, 8.30
COLOMBE
Comedy
Mifal Omanut La'am
Na'an, Mon., Sept. 13
Netivot, Wed., Sept. 15
Tel Aviv, Small Hall
Thurs., Sept. 16, 8.30
Sat., Sept. 18, 8.30
SHORTLY
The Gypsies of Jaffa
By Nissim Aloni

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— ALL WEEK IN JERUSALEM —

• **Israel Museum:** —
Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m.; Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum, 4 p.m.-10 p.m.; Fri., Sat. 10 a.m.-2 p.m.

• **Conducted Tours:** —

HADASSAH TOURS
1) Morning Tour (except Saturdays and Holidays) of all Hadassah projects in Jerusalem starts at 8.30 a.m. from Strauss Health Centre, 24 Rehov Strauss, IL7 or $2 per person towards transportation and refreshments.
2) Medical Centre Only, includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 9.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m., Kennedy Tourist and Information Centre, Medical Centre. No charge. Bus 19 and 27. For further information: Tel. 36333, Jerusalem.

Boys Town Jerusalem — (Kiryat Noar), Bayit Vegan. Daily tours (except Shabbat). Tel. 32212.

Hebrew University, Conducted tours in English weekdays at 9 and 11 p.m., starting from the lobby of the Administration Building and at 9.30 a.m. from the Truman Research Institute at the Mount Scopus campus.

Tourists and visitors come and see the General Israel Orphans' Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 23424.

• **New Israel Films:** —
Latest Israel films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.

Jerusalem Biblical Zoo, Schneller Wood, Romema, Tel. 25829, 7.30 a.m.—6.30 p.m.

"A Stone in David's Tower" — Sound and Light show in Jerusalem. Text: Yehuda Haezrahi. Directed by Pierre Arnaud and Arnon Adar. Music: Noam Sheriff. Every evening except Friday and eve of holidays in the Citadel (David's Tower) near Jaffa Gate. 7.30 p.m. in Hebrew; 8.15 p.m. in English; 10 p.m. added show in English on Mon., Tues., Wed., and Sat. evenings; 10 p.m. in French, on Sun. and Thurs. evenings only. Tickets: Jerusalem agencies and Citadel evening box office. Please come dressed warmly.

— TEL AVIV —

THE TEL AVIV MUSEUM, Sderot Shaul Hamelech NEW EXHIBITIONS: Post-Cubism, Surrealism and Abstract Art (from the S. and T. Ulman collection. Weizmann Institute, Rehovot and from the Museum collections) — Zacks Hall. Impressionism, Expressionism, and Ecole de Paris (from the Museum Collections) — Jaglom Hall. OTHER EXHIBITIONS: Israeli painting and sculpture — Meyerhoff Hall: Art and Science from the Museum Collections — Haft Hall: Films on "Art and Science," at the Molly Kaufman lecture hall, 11 a.m. and 5 p.m. Visiting Hours: Sun., Mon., Wed., Thurs., 10-1, 4-8; Tues. 10-1, 4-10, Sat. 7-11 p.m. Free Guided Tours (English) at 11 a.m.

Helena Rubinstein Pavilion, 6 Rehov Tarsat, closed.

Beit Dizengoff, 16 Sderot Rothschild: 1) Selection from the Museum's collections, 2) Children's works. Visiting hours: Weekdays: 10-1, 4-7, Fri. and Sat.: 10-1.

Museum Ha'aretz: Ramat Aviv, (1) Glass Museum: (2) Kadman Numismatic Museum: (3) Ceramics Museum: (4) Museum of Ethnography and Folklore: (5) Museum of Science and Technology: (6) Tel Quasile Excavation. Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.: Fri., 10 a.m.-1 p.m.

26 Rehov Bialik: (7) Museum for the History of Tel Aviv: (8) Alphabet Museum: Sun. through Thurs. — 9 a.m.-5 p.m. Fri. — 9 a.m.-1 p.m. Sat. — closed. **10 Mifratz Shlomo, Yafo:** (9) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues. 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.

Conducted Tours: —

• **Tel Aviv University**

Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 24, 70, 80. Free transportation on Mondays and Wednesdays — from hotels: 9.40 a.m.—Tadmor, Sharon, Accadia, Validor, 10 a.m. — Sheraton, Hilton, Ramat Aviv, Samuel, Astor, Dan, Park, Deborah, Adiv: Ami Shalom, Bazel. For further details, Tel. 416111, Public Relations Dept.

Bar-Ilan University: daily for free transportation please call public relations Tel. 752103-4.

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ORT ISRAEL: for visits, please contact: ORT Syngalowski Technical and Vocational High School, 28 Derech Halayassim, Tel Aviv, Tel. 702201-2; ORT Technical and Vocational High School, 42 Rehov Hanevi'im, Jerusalem, Tel. 02-26295; ORT Vocational School, Rehov Hanna Senesh, Haifa, Tel. 04-84027; ORT Lvovich Technical and Vocational High School, New Industrial Zone, Netanya, Tel. 053-22922.

National Religious Women's Organisation: Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Ibn Gvirol, Tel Aviv. Call—Tel Aviv, 444151, 788942: Jerusalem, 30820, 36282.

Moetzet Hapoalot — Pioneer Women: Daily tours, Sun. through Thurs. 9 a.m., from Va'ad Hapoel Bldg., 93 Rehov Arlosoroff, Tel Aviv. Reservations, Tel. 261111. **Mizrachi Women's Organizations of America and Canada,** 16-18 Rehov Dov Hos, Tel Aviv, call Tel. 220187, 243106; Jerusalem, 32646, 521608, 27456 (answering service) Haifa, 61528; Beersheba, 3171. **Wizo Club,** 118 Rehov Hayarkon, Tel. 232939, 8 a.m.-2 p.m.

Hadassah Club, 80 Rehov Hayarkon, Tel. 56030.

Women's League for Israel, 37 King George, Tel Aviv. Conducted tours of the Homes please call: Tel Aviv — 249180; Jerusalem — 39840; Haifa — 63776; Netanya — 23564.

— HAIFA —

• **Exhibitions:** —

Artists House, 24 U.N.O. Ave. 16 artists exhibit graphics and small sculptures, art gallery. Open daily, 4-7, except Fri. Sat., 10-2.

Hadassah Club, Youth Aliya office, 200 Rehov Hameginim, Tel. 42401, 64876.

Goldman Art Gallery, 93 Sderot Hanassi, Opening, Sat. night, Sept. 11, exhibition of Michel Elsemann's new works. Open daily 10-1, 4-7, 8-10; Sat., 6-9.30.

Nahmani Art Gallery, 90 Sderot Hanassi, Mount Carmel. Joseph Zdroyevich, oil paintings. Open daily 10.30-12.30, 5-9 p.m.

— REHOVOT —

Weizmann Institute of Science, conducted tours, Sun. to Thurs. 11 a.m. and 2.30 p.m.; Fri., 10.30 a.m. only: starting from the lobby of the Charles Clore International House.

Ein Hod artists' village gallery, general exhibition of paintings, sculpture and ceramics. One-man show by Chultiel and Lahav, drawings and etchings. Open daily 9.30-5.30.

— JERUSALEM —

Organ Music by Philip Reger every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Exhibitions
Jacques Lipchitz at eighty — 100 sculptures and drawings (Ida Crown Plaza & Spertus Hall)
130 bronze maquettes by Jacques Lipchitz (Billy Rose pavilion)
Paintings from the Museum collection (Schwartz-Goldman Hall)
12 Lithographs by Ceri Richards for 6 poems by Dylan Thomas (Library) from 7.9.71
Early Mediterranean & Near-Eastern cultures (Bronfman)
Athens — Its Golden Age (Youth Wing)
Albrecht Dürer: woodcuts & engravings (Cohen Hall)

Special Exhibit
Two paintings by Edward Lear: "Jerusalem" and "Bethlehem"
Special Exhibit at Rockefeller
Aphrodite from Dan

Visiting Hours

Sun., Mon., Wed., Thur., Tues.	
Shrine of the Book	10 a.m. — 6 p.m.
Museum	10 a.m. — 10 p.m.
	4 p.m. — 10 p.m.
Rockefeller	10 a.m. — 6 p.m.
Fri, & eve of holiday	10 a.m. — 2 p.m.
Sat., holiday	10 a.m. — 2 p.m.

Library
Free use on weekdays during visiting hours

Graphic Study Room
Sun., Mon., Wed., Thur., Fri. 11 a.m. — 1 p.m.
Tues. 4 p.m. — 8 p.m.

Lithographs on Sale
Signed and numbered colour lithographs by Jacques Lipchitz IL200.- during the exhibition.

MUSEUM HAARETZ TEL-AVIV

GLASS MUSEUM*
KADMAN NUMISMATIC MUSEUM
CERAMICS MUSEUM**
MUSEUM OF SCIENCE AND TECHNOLOGY
MUSEUM OF ETHNOGRAPHY AND FOLKLORE
TEL QASILE EXCAVATIONS
NECHUSHTAN PAVILION — TIMNA EXCAVATIONS
LASKY PLANETARIUM
Daily presentation at 11.30 a.m., Tuesdays at 7.15 p.m.
MUSEUM OF ANTIQUITIES, YAFO
10 Mifratz Shlomo. Hours as below.
Open: Sun., Mon., Tues., Thurs., 10 a.m.-5 p.m.
Wed., 10 a.m.-8 p.m.
Fri., 10 a.m.-1 p.m., Sat., 10 a.m.-2 p.m.
HISTORICAL MUSEUM
26 Rehov Bialik. Open daily 10 a.m.-1 p.m., Saturdays closed
ALPHABET MUSEUM
26 Rehov Bialik. Open daily 10 a.m.-1 p.m., Saturdays closed
* Paintings and Sculpture in glass works by Israeli artists made in glass by LENOY Ltd.
** Ceramics sculpture: Elsa Pollack.

MUSEUM CENTRE RAMAT AVIV
Closed on the eve of Rosh Hashana.

TONIGHT!

Sheraton Hotel's Famous Sunday Night Buffet

Enjoy Sheraton's generously loaded Buffet tables—eat as much as you can—and after dinner visit the Magic Carpet Night Club. (One all inclusive price: IL30.00) (including taxes)
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Popular Israeli duo
* **Teddy Munro**
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* **THE "QUINTET"** The Magic Carpet Dance Band.

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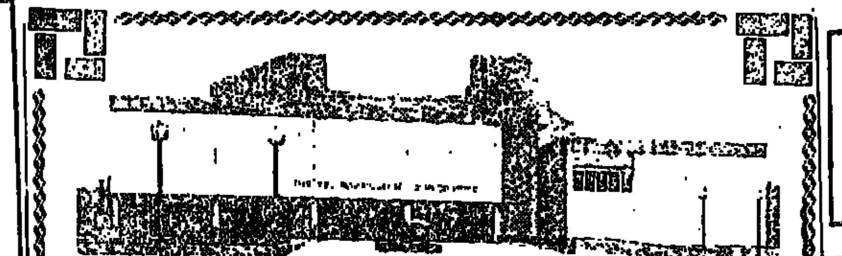

THE NEW TEL AVIV MUSEUM BUILDING on SDEROT SHAUL HAMELECH

NEW EXHIBITIONS
* Post-Cubism, Surrealism and Abstract (from the S. and I. Ulman collection, Weizmann Institute, Rehovot) — Zacks Hall.
* Impressionism, Expressionism, and Ecole de Paris (from the Museum Collections) — Jaglom Hall.

OTHER EXHIBITIONS
* Israeli painting and sculpture — Meyerhoff Hall
* Art and Science
* From the Museum collections — Haft Hall
* Films on "Art and Science," at 11 a.m. and 5 p.m. at the Molly Kauffman film and lecture hall

Visiting Hours:
Sunday, Monday, Wednesday, Thursday 10 a.m.-1 p.m. 4-8 p.m.
Tuesday 10-1, 4-1 p.m.
7-11 p.m.
Free Guided Tours (English) at 11 a.m.

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ISRAEL PREMIERE SECOND WEEK
at "GAT" Cinema, Tel Aviv
3 shows daily: 4.30-7.30-9.30

"A STONE IN DAVID'S TOWER" Sound and Light Show in Jerusalem
Text: Yehuda Haezrahi. Directed by Pierre Arnaud and Arnon Adar. Music: Noam Sheriff.
Every evening except Friday and eve of Holidays in the Citadel (David's Tower) near Jaffa Gate.
7.30 p.m. in Hebrew; 8.45 p.m. in English; 10 p.m. added show in English on Mon., Tues., Wed. and Sat. evenings; 10 p.m. in French on Sun. and Thurs. evenings only.
Tickets: Jerusalem agencies and Citadel evening box office.
Please come dressed warmly.

THE "TWO MARXES"

THE SOCIAL AND POLITICAL THOUGHT OF KARL MARX by Shlomo Avineri. Cambridge University Press. 269 pp. 75p.—$2.45.

Reviewed by
Yohanan Eldad

"THE philosophers have only *interpreted* the world in various ways; the point, however, is to *change* it," Karl Marx wrote in 1845 in his famous "Theses on Feurbach."

Nobody will deny that Marx's philosophy has, indeed, changed the world, or at least has contributed considerably to the changes which have occurred during the 125 years since the "Theses" were written. Marxism has since become a massive, world-wide movement with all the characteristics of an established religion: an orthodoxy with its dogmas, its holy scriptures and their official interpreters, schisms, heretics, mutual anathemas and even Inquisition. And Marx himself shared the fate of the founders of other religions: in the course of the historical development of the movement which he called to life, it has become increasingly difficult, as the Hebrew University's Professor Shlomo Avineri writes in this book, "to emancipate the study of Marx's thought from the historical circumstances through which we have become acquainted with the various stages of Marx's intellectual development."

'Corrupted by Engels'

Prof. Avineri sets out to do exactly this. Since the discovery and publication of Marx's early works in the 1920s and 1930s, it had become customary to distinguish between the "young" and the "older" Marx, the former being humanist and idealist, whereas the latter, with his materialist and determinist visions, became the father of Communism. Non-Marxist socialists, of course, preferred the "young" Marx, who had not yet been corrupted by Engels' influence. Marxists of all varieties and denominations, on the other hand, have contended that Marx's early writings represent a necessary stage in the development towards "true Marxism" — necessary, in so far as Marx had to free himself from the philosophical inheritance of German Idealism and from petty-bourgeois socialism before he could "devote his efforts chiefly to the study of political economy" (Lenin) and so become the "true" Marx. Dr. Avineri denies there exists a gap between the early and the later Marx. In so far as there are differences between the early and the later writings, they are only a matter of "shifts of interest and emphasis," but Marx's works are essentially one corpus. Marx's later materialism can be traced already in the early writings, and, on the other hand, the more idealist and humanist trends of the latter do not disappear altogether in his later work.

Dr. Avineri starts his comprehensive study, which covers most of Marx's work, not, as is customary among students of Marx, with one of his main works — "The Capital," "The Communist Manifesto" — but with a much less-known essay: "Critique of Hegel's Philosophy of Right," written in 1843, but published for the first time only in 1927. With this early work as his point of departure, Dr. Avineri shows in a lengthy and fascinating discussion of Marx's principal ideas — class, proletariat, civil society, classless society, democracy, socialism, communism — that "the distinctive patterns in Marx's later thought had already taken shape when he attacked Hegel" in the "Critique." Even as early as 1843 Marx was not concerned with a philosophy which only "interprets the world," but with one that "changes it." Hence he starts his attack on Hegel with the socio-political implications of the latter's system. While accepting and using Hegel's concepts, especially his dialectics, he *reverses* them, thus making reality, in Hegel's philosophy the *object* of thought, his *subject*. It is not surprising that modern Existentialist thinkers feel a close affinity to Marx.

Dr. Avineri's denial of the gap between the early and the later Marx lends him to assume another gap — between Marx and Engels. His sympathies are clearly with Marx, and he blames Engels for much of the vulgar deterministic materialism of later Marxism, in both its communist and its social-democratic forms; and he points out that Marx himself never used the terms "historical materialism" or "dialectical materialism."

Close harmony

Marx and Engels lived in close harmony for almost 40 years, from their first meeting in 1844 till Marx's death in 1881. During these long years both wrote many books and articles, some of them, like "The Holy Family," even together. We never hear of any disagreement between them, and it is hardly plausible to assume that Marx would have kept silent for friendship's sake if he *had* disagreed with his partner. He never let friendship interfere with what he considered his life-work. He estranged his friend Bruno Bauer on ideological grounds and even attacked him fiercely in "The Holy Family." In letters to Engels he speaks of "our theory." There are, of course, differences between Marx and Engels. Engels' style is more accessible, and his works, therefore, maybe more widely read. (It is interesting to note, that Arthur Koestler, writing on his "conversion" to Communism, says that every page by Marx, more still by Engels, was a revelation.) But Dr. Avineri does not convince that these differences are more than a question of style, and that, in spite of their different background and "initial intellectual interests," they were not of one mind on the main issues with which both were concerned. A study of Marx's and Engels' letters might be rewarding in this respect.

Apart from the question whether Engels should be held responsible for the later deviations of Marx's teachings, it is obvious that many movements and groups that present themselves as Marxists have very little in common with Marx, and it is questionable if their members ever read his works. Dr. George Habash, the Arab terrorist leader, for instance, who calls himself a Marxist, might be surprised to read that *"recourse to terror is, according to Marx, an ultimate proof that the aims the revolution wishes to achieve cannot be achieved at present. Terror is less a means towards the realization of a revolutionary aim than a mark of failure. This view characterises Marx's attitude to terror through all his life, from his very earliest writings."* Bakunin, Marx's great opponent in the First International, might with more justification be proclaimed the patron of the terrorist movements.

* * *

THERE is one issue not dealt with by Dr. Avineri, but which is of greatest importance and actuality to Jews confronted with Marxism — Marx's attitude to the Jewish question.

In the same year that Marx started his attack on Hegel, he also wrote a critique on two books by his friend Bruno Bauer, which critique was published in 1844 under the title: "On the Jewish Question." "Money is the jealous God of Israel, before whom no other god may exist," is only one of the much-quoted remarks in this book, which lead to the accusation that Marx was an anti-Semite on the one hand, and to much apologetic writing by — especially Jewish — Marxists on the other. In our days it raises again the question whether present Soviet anti-Semitism is an integral feature of Marxist ideology, or whether it is rather a revival of the deep-rooted Russian anti-Semitism.

Ismar Elbogen, the author of a history of the German Jews, wrote that in Marx's polemics with Bauer, Communism appeared as the deadly enemy of Judaism, even before the word Communism had been mentioned. The apologists point out that Marx's views on the Jewish question were a product of his time, that he did not know the Jewish proletarian masses of Eastern Europe but only the Rothschilds of his days. One of these apologists, the Dutch Marxist Zionist de Wolff, had to take recourse again to the alleged gap between the young and the older Marx. In 1843 Marx did not yet know the laws of capitalist society, he was not yet a "Marxist." The later, "Marxist" Marx would have substituted the word capitalism for Jewry. The young Marx, de Wolff said, made a mistake, but we can't blame the later Marx for that.

Dr. Avineri's book is not less important because he did not deal with this question, but considering his denial that there were two Marxes with a gap between them, one should like to read his analysis of this issue, too. The problem, of course, is, that Marx only once, and very soon after "On the Jewish Question," returned to the subject. Later he seems to have lost his interest in it.

Another question, often discussed in this context, is, if there are any direct relations between Marx's being a Jew and his thinking. Only some years ago a German Christian, Albert Massiczet, wrote a book on "Marx's Jewish Humanism." He simply denies Marx's dependence on German philosophy — Feuerbach, Hegel — and ascribes the whole of Marx's thinking to his "unconscious Jewishness."

Dr. Avineri, though mentioning Marx's provenance "from a highly sensitive family of Jewish origins" — whatever that means — states that "the eschatological element in Marx's thought cannot be traced to a direct influence of the Judeo-Christian tradition as such, nor did it originate in Marx's Jewish ancestral background. It is a consequence of his Hegelian antecedents." It seems to me that his book proves the point very convincingly.

Though "The Social and Political Thought of Karl Marx" leaves many questions and does not always convince, it is an impressive, learned study. In his original approach, Dr. Avineri has succeeded in showing us the man and thinker Karl Marx, rather than the almost mythological and very boring church-father of his revering followers.

Carl Heinrich Marx (as he was called then) as an 18-year-old student at Bonn University, where he studied aesthetics, aspects of Homer's work, and Greek and Roman mythology — and Karl Marx, author of "Das Kapital" and "The Communist Manifesto."

BOOKS IN REVIEW
Pages 22 — 25
Edited by Moshe Kohn

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Is Christianity bankrupt?

GOD'S FIRST LOVE: Christians and Jews over Two Thousand Years by Friedrich Heer. Translated from the German by Geoffrey Skelton. London, Weidenfeld and Nicolson. 90s.

ANTI-SEMITISM AND THE CHRISTIAN MIND: The Crisis of Conscience after Auschwitz by Alan T. Davies. New York, Herder and Herder. $5.95.

Reviewed by
Henry Ebel

THE earliest of the Gospels, that of Mark, is already an anti-Judaic tract, one that falsified the probable relation of Jesus and his earliest followers to the nation of which they were a part. Anti-Semitism is not an aberration in Christianity, an example of behaviour diverging from doctrine: it was long a central and recurrent feature of the most respectable Christian theology, and still is to a certain degree. The murder of the European Jews had the Allied leaders and governments as its passive accomplices, not least the Franklin Roosevelt who was long idolized by American Jews.

Twenty years ago, ideas like these could hardly fail to cross a Jewish mind; but to utter them publicly seemed, even in the wake of the Holocaust, unwise. Now they are commonplaces of journalism and scholarship — sometimes in the literature written by Jews, but more often and more significantly in that written by Gentiles for a largely Gentile audience. In three successive books — "Jesus and the Zealots" (1967), "The Trial of Jesus of Nazareth" (1968), and "The Fall of Jerusalem and the Christian Church" (1968) — the English scholar S.G.F. Brandon has placed on solid foundations the earlier intuition (to be found, for example, in the works of Robert Graves) that the Gospels offer us a nearly dialectical distortion of the realities about Jesus and his age. A steady stream of documentation is establishing the extent of the Western complicity in the Nazi murders, including the fact (surely it should be engraved beside Emma Lazarus' poem on the Statue of Liberty) that "English" children were welcomed to American shores, since they were threatened by the horrors of aerial bombing, while "German" children were rigidly excluded — chiefly, it appears, because they happened to be Jewish.

But even these revelations pale beside the work of the University of Vienna historian, Professor Friedrich Heer, a man whose relative obscurity of reputation is at least partly explained by his enormous learning and range. His "Intellectual History of Europe" resembles the work of some 17th-century savant, one of those colossal figures who could fuse detailed knowledge with sweeping originality. Among its other achievements, "Intellectual History" was one of the first major works to calmly assess such questions as the role of Jews (including *conversos*) in Medieval and Renaissance culture, and the intellectual roots of Nazism.

A religious act

"God's First Love" has a dedication which reads: "This book, by an Austrian Catholic, is dedicated to the Jewish, Christian, and non-Christian victims of the Austrian Catholic, Adolf Hitler." It is at one and the same time a source-book, a passion-laden polemic, a theological hammer-blow, a personal purgation, a religious act. Prof Heer's conclusion is a repudiation of Christian orthodoxy so radical that most radical theologians have yet to catch up with it. (See his article, "The Catholic Church and the Jews Today," in the May "Midstream" magazine.) He looks back longingly to the "heretical" Arian Christianity which put its emphasis "on the humanity of Jesus of Nazareth, and could therefore be more humanitarian, more tolerant towards other men." But, having chronicled a Jew-hatred so ferocious and long-lived and insatiable that the adjective "satanic" seems inadequate to describe it, having indicted most European Christians, including the rulers of his own Church, as "collaborators in the Final Solution," he moves back a step further. The bankruptcy of Christianity stems from the

"alarming fact... that Christianity is not rooted in the soil from which it stems — from Jewish piety, the Jewish fear of God, love of humanity, love of earthly pleasures, joy in the present and hope for the future." A modern religious revival "could possibly depend on whether the synagogue would assume the role of mother in the Mother Church and elder sister of the younger daughter churches. The return of Jesus the Jew to the community of His brothers who have borne His cross as crusaders from the fourth century to the twentieth century — this could be an event of extraordinary and vital importance."

If Brandon has given new and solid grounds for seeing early Gentile Christianity — certainly after 70 C.E., and possibly somewhat earlier — as already tainted with anti-Judaism, Prof. Heer, in a work whose initial German publication took place in the same year as that of Brandon's first book, is the man who proposes to unwind the tangled skein back to its Jewish source.

Metaphysical significance

For Prof. Heer, Judaism and Jews are replete with metaphysical significance — but a significance opposite to that of traditional Christian theology. Rabbi Richard Rubenstein, author of "After Auschwitz," will have none of this kind of thinking. In an introduction contributed to the Davies book, "Anti-Semitism and the Christian Mind," he declares: "Jews want neither special concern nor special malice. Many of us hope tht the day may come when we will be regarded simply as ordinary men rather than as bearers of evén a hint of metahistorical meaning." One recalls that Alexander Portnoy made much the same point, if in a rather more plaintive and rather less elegant tone. For a ruder and monosyllabic tone. For a ruder and monosyllabic variant, here is a statement that Rabbi Eliezer Berkovits made in 1966: *"All we want of Christians is that they keep their hands off us and our children."*

It seems unlikely that these wishes are going to be fulfilled. Prof. Heer's book was completed very shortly before the Six-Day War. In a supplementary preface added on June 6, 1967, he noted that, "day after day, night after night, for more than ten years now, the Arab radio has been proclaiming the eve-termination of Israel." Noting with unforced clarity that genocidal "anti-Zionism" is merely a new variant of an ancient sickness, he concludes that the murderous malady will come to an end only if "the power of those centuries-old traditions which today rule the lives of hundreds of millions of human beings is deliberately broken and rendered ineffective."

One wonders what Prof. Heer would have to say today, since the past four years have seen the resurrection and propagation on a world-wide scale of the most ancient and fundamental of anti-Semitic slanders. This, of course, is the doctrine that God has repudiated the Jews as the "false Israel," and that the "true Israel" is represented by those who most resolutely oppose and even persecute, those who were formerly God's chosen. *Credo quia absurdum* — "I believe it BECAUSE it is impossible." Clearly there is a recurrent intoxication in dialectical manoeuverings of this sort, one that antedates by at least 1,500 years the dialectic of Hegel and Marx. How many times, in how many forms, have we now been told that the Arabs who left Israel in 1948 are the *real* Jews, and that the Jews, having magically taken on the character of their persecutors, are Nazis? When Professor Toynbee first hatched out ideas like these, they were treated as embarrassing aberrations. Today they look almost commonplace.

* * *

DAVIES' book offers further evidence, if any is needed, that most Christians cannot rid themselves of the anti-Semitism imbedded in their most basic texts and assumptions. Davies himself is unequivocal on *"the unsettled matter of an adequate confession of guilt for Christian complicity in the destruction of Europe's Jews under Hitler. Only through such a confession... is the church likely to experience the measure of healing that would make it a suitable catalyst for breathing new power into the consciences of its members."* But his book is primarily a chronicle of Christian inadequacy, as he expounds recent theological discussions of Jews and Judaism by Catholic and Protestant traditionalists and radicals. He makes it quite clear that a theologian like James Parkes, a life-long warrior against anti-Semitism in all its forms, is "close to a lonely crusader in the Christian world."

Davies' own proposition is a "diaconate" to the Jews "in which the church would seek to protect the Jewish community from anti-Semitism, and help Jews who become its victims." Of course, there is no hint in this proposal of the old conversionist aims of Christian charity toward Jews — quite the contrary, it is seen as an expression of honest gratitude and admiration. Nevertheless, such a "diaconate" is explicitly rejected by Richard Rubenstein in his introduction to Davies' book. Whether one supports it or opposes it is hardly an important question. In the concrete world of 1971, the World Council of Churches is more likely to send a "diaconate" to the Fatah than to Jerusalem.

3 novels of post-war Poland

BLACK TORRENT by Leopold Buczkowski. 200 pp. $5.95; **A DREAMBOOK OF OUR TIME** by Tadeusz Konwicki. 282 pp. $5.95; **CLOAK OF ILLUSION** by Stanislaw Dygat. 172 pp. $5.95. Translated from the Polish by David Welsh. M.I.T. Press.

Reviewed by Karen Gershon

THESE three novels out of post-war Poland, published in uniform editions, share the style of their translator; they have little else in common.

"Black Torrent" was published in Polish in 1954. Set in wartime, it describes the existence of a small band of partisans — Jews, Poles, Ukrainians — in some eastern forest. It recreates the nightmare: the bestial living conditions, the constant danger and confrontation with indiscriminate cruelty and murder, and above all the disorientation; confusion pervades the book as the story has not been narrated chronologically.

The novel has the authentic atmosphere; its people, whose past does not matter and who have no future, are treated by the author as if therefore it did not really matter who they were, so that even the death of the narrator's mother falls to evoke much emotion: it is made no more meaningful than, say, another corpse in a detective story. Such a journey back in time is worthwhile only if it makes us realize that these experiences, which we know did happen to some human beings, happened to people like ourselves and might have happened to ourselves in their stead.

"A Dreambook of Our Time," originally published in 1963, produces the same impression of looking at a familiar scene through the wrong end of a telescope, so that it seems to concern another world than ours, with different people. Partisan existence is featured here too, juxtaposed as a purposeful life against the narrator's present Kafkaesque experiences. In fact, the wartime recollections seem to me to be the best thing in this book, which I found pretentious.

The setting for some isolated village in a forest, apparently scheduled by the authorities for flooding although throughout the story a railway line is being laid there. The native population remains shadowy; the people who are named appear to be displaced persons, with unmentionable histories and, at the story's present time, provisional, artificial and ill-fitting lives. I read every word of this novel but never really understood what it was all about.

I don't know to what extent the haziness of these books is due to the translation; the language is not used as modern English novelists would use it, and the dialogue, on which all three of these books depend to a large extent, is not colloquial. In "Cloak of Illusion" the translator appears more at ease; this is a less ambitious novel in which the author has therefore succeeded better in what he set out to do.

The narrator is a successful young athlete whose story provides us incidentally with a glimpse of present-day Poland, without becoming deeply involved in contemporary politics or other wider issues, focusing on the problems of personal morality, which are much the same everywhere. A pleasant, mildly satirical, love story.

Kibbutz bibliography

A BIBLIOGRAPHY listing 900 articles and books on all aspects of the kibbutz published in all languages other than Hebrew — surprisingly everything non-Hebrew that has been published on the subject — has just been brought out by the Education and Research Authority of the Belt Hatenua Hakibbutzit (Kibbutz Movement League), aided by the Histadrut's Higher Education Department (Tel Aviv) and the Van Leer Foundation (Jerusalem).

How one becomes an Israeli

ISRAEL NATIONALITY LAW by M.D. Gouldman. Jerusalem, Hebrew University Institute for Legislative Research and Comparative Law. 151 pp.

Reviewed by
Peter Elman

AFFILIATION to the political state has for special historical reasons acquired in the modern world a predominant status among the various affiliations which gregarious man has fashioned for himself. It is startling to recall that political nationalism as we experience it today — as something almost natural — is a relatively very recent phenomenon. Moreover, it cuts completely across all other affiliations, even those of a perhaps more fundamental nature like religion and economic or cultural interests. At times, indeed, it may come into conflict with these — often with disastrous results.

Perhaps the two most distinctive features of political nationalism are that it is embodied in a state structure and that it involves a closely defined and (as Mr. Gouldman rightly points out) a continuing legal relationship between the state and the citizen, which we term nationality or citizenship. That, in turn, presupposes a complex of mutual rights and duties.

For the citizens of Israel the matter is complicated considerably by the fact that more than — or entirely unlike — other peoples, the bond of religious-ethnic affiliation still plays a most significant part even among those who do not abide by religious precept. The result is that, despite much vociferous protestation, one cannot yet speak properly of the political-national Israeli and of the Jewish religious-ethnic Israeli as distinct entities. The two or three local *causes celebres* during the last decade (notably the Brother Daniel and Shalit cases) have, in fact, been fought over this very peculiarity of the Jews, that most peculiar of people.

The Israel law relating to nationality is further complicated in that in addition to nationality by birth or naturalization, which are the usual modes, a Jew can acquire nationality also by return. This applies only to Jews, and therefore poses the question of who is a Jew. Further, residence is also a mode of acquiring nationality, and this, in turn, raises a number of delicate problems with regard to the Arab population. The interaction of all these special aspects of the subject in Israel presents a number of complex problems with regard to the interpretation and application of the law.

In the book under review, the author has made a successful effort to clarify these problems in as intelligible a manner as the subject allows.

The cases mentioned turned largely on the Law of Return. But there are other aspects of this Law which have given rise to problems, particularly the provision which empowers the Minister of the Interior to refuse in appropriate instances an immigrant's visa or certificate. The instance that has been most litigated is where "a person with a criminal past likely to endanger public welfare" has been concerned. Here, again, differences of judicial opinion make it difficult to say with confidence how the Law will be applied in any set of circumstances. In the leading case of Gold, the two justices who gave the majority decision advanced different reasons for denying the petition, and the third justice dissented on the very general and imprecise grounds of one of the fundamental rights of man, that without proof of a conviction a person cannot be said to have a criminal past. The whole matter is not entirely a theoretical legal problem, as the current Lansky case and related matters demonstrates.

Generally, Mr. Gouldman is not reluctant to point to the obscurities and sometimes absurb implications of the legislation, as, for instance, when he deals with the effect of the principle of the quality of the sexes upon the children of a marriage — a principle which clearly inspires our nationality and other laws, as against the older principle of the unity of the family. In the present context, the first principle is expressed in the rule that nationality by birth is granted to a person whose father or mother is an Israeli national; but what can we make of the example he gives of a Dutch Christian girl who gives birth to a child sired by an Israeli sailor on shore leave in Rotterdam: What nationality does the child possess?

All in all, because of its comprehensiveness and the practical manner in which it deals with the subject, this book should prove a most useful guide not only for lawyers but also for new immigrants. Its production is well up to the standards of the Institute which has sponsored it.

TELLING ABOUT ANIMALS

BARN-OWL

HAMASSA HAMUFLA המסע המופלא (The Incredible Journey) by Sheila Burnford. Translated from the English by Gideon Turi. 107 pp. with 10 drawings by Karl Berger. Ramat Gan, Massadah.

KO'OT VE'ENAN NIROT כאות ואינן נראות (They See but Are Not Seen) by Otto von Frish. Translated from the German by M. Wurmbrand. 3 volumes, each 30 pages with 31 colour illustrations, by Rudolf Saberlitz. Ramat Gan, Massadah.

HAYEI HAKELEV RIZI חיי הכלב ריזי (Rizi The Dog) by Binyamin Tammuz. 80 pp. with 66 drawings by Ruth Zarfati. Tel Aviv, Dvir.

ANU HAZIPORIM אנו הציפורים (We Birds) by Shabtai Kaplan. 173 pp. with 80 drawings by Aryeh Galezer. Tel Aviv, Yavneh.

Reviewed by
Dvora Ben Shaul

IT'S a rare thing when a new animal classic is born — there aren't so many of them and they are cherished through several generations when they do appear. From the moment that "The Incredible Journey" was published in 1960 it was obvious that just such a classic animal story was at hand. Now, after it has been translated into more than 35 languages, we also have it in Hebrew.

The real secret of the success of this book is that it is, in all important aspects, a true story. Of course, Sheila Burnford has used her imagination to fill in the details, but the amazing fact is undisputed — Badger, an 11-year-old Bull Terrier, Luat, a Golden Labrador Retriever, and Tao, a Siamese cat, crossed 350 miles of the Canadian wilderness and came home safe and well. Since they can never tell of their adventures themselves, this adept writer has set herself the task of telling what must have happened along the way.

The drawings are lovely, the book is well presented, and if one has any complaint at all it is to wonder why such a lovely work was so late in getting translated into Hebrew.

* * *

THE three volumes of the "Ro'ot Ve'enan Nirot" set of children's nature books are divided into groups of animals. One volume deals with Mammals and Birds, a second with Insects, and the third with Reptiles.

The author covers a range of subjects and gives a truly amazing amount of accurate and interesting information about living things. His central theme is the subject of protective colouration and form which is, even to the initiated, a never-ending source of delight and amazement. Using the colour illustrations as a talking-point, the author takes the young reader into a world of colour disguise; false eyes to detract the attention of an enemy away from the insect's vulnerable head, thus giving him a chance to escape; and from there into nest camouflage, and underwater escapists such as stone fish and leaf fish as well as sea anemones and hermit crabs that stick small anemones on their backs for camouflage.

These three volumes are a treasure of information and entertainment for children from any age at which they are interested in the world around them. I tried them on a five-year-old and he was fascinated, but so was his eight-year-old brother and his 14-year-old neighbour. The paintings are beautiful enough for framing.

* * *

I HAVE a feeling that a lot of little black dogs that would formerly have been called "Mooky," "Cushie" and "Bubi" are all going to be called "Rizi" now, for Binyamin Tammuz' little book is sure to be a children's favourite for a long time to come.

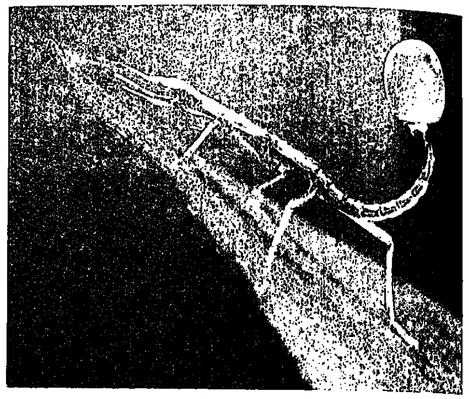
From six weeks of age, when he is "adopted" by a rather peculiar couple called Max and Romi, we are taken into the life and times of Rizi, a little black dog that's "something like a poodle but not altogether." We learn of his early life, of how Max and Romi abandon him at the animal shelter when they go abroad, and in the end have the pleasure of sharing his happier days in the moshav, where he stands guard with the watchman, herds sheep and most of all plays with the children he has learned to love. In the end Max and Romi come back into Rizi's life and the little black dog, bearing no grudge, gives them once again the love that they hardly deserve. Rizi, now an old dog, spends the rest of his life with his first family, but of course never forgets the moshav where he was so busy and so happy.

The story is well told and the drawings are delightful. It is a real Israeli dog story, for in no other culture that I know would the human heroes be portrayed as being as basically unsympathetic as are Max and Romi, and certainly no non-Israel author would reward them with Rizi's love and affection after they come back.

* * *

THERE are about 30 bird stories and explanatory articles in the book "Anu Haziporim" and none of them are bad... but none of them are very good, either. The whole book, both text and presentation, is a reminder of the not-so-successful nature study books of the early school in this country. The stories are certainly readable for youngsters and the information presented is accurate, but the book lacks that special something that a book of this sort should have.

It's the sort of book that makes me glad that I had "Black Beauty" and the stories of Ernest Thompson Seaton and even the Flopsy Bunnies to entertain and inspire me, for there's not a lot of either in "We Birds."



STICK-INSECT

Collecting violins

ARNOLD Gingrich, publisher of "Esquire Magazine for Men," plays and collects violins with the same enthusiasm that "Playboy's" Hugh Hefner displays for his "Bunnies." This, I would say, puts Gingrich a few notches above Hefner, but not everyone will share my eccentric taste. Gingrich himself put the comparison in my mind in his book, **A THOUSAND MORNINGS OF MUSIC**: The Journal of an Obsession with the Violin (New York, Crown, 256 pp. with illustrations, $5.95), where he defines a highbrow as "a man who has found something that interests him more than women." The story that he tells is therefore highbrow but also simple and engaging. It should strike sympathetic vibrations in the hearts of all amateur musicians and aspiring collectors of violins. It may also arouse a touch of envy.

Gingrich relates his early experience of violin lessons and his gradual distancing from the instrument. Then, a few years ago, his interest in violins as objects of art revived. The narration describes the various dealings by which Gingrich first obtains some cheap fiddles at an auction, then a pair of Dodd bows, an early (1672) Stradivarius, an Amati and a Petrus Guarneri. On these and a few more purchases Gingrich spent upwards of $40,000 within three years. Quite a spree, though apparently not so unusual for the author of "Toys of a Lifetime" and "The Well-Tempered Angler."

Convivial sessions

Toward the end of "A Thousand Mornings of Music," Gingrich becomes a regular visitor at Wurlitzer's violin emporium, trying out various rare violins and talking shop with the experts. I wonder why I never experienced this kind of hospitality when I used to drop in on Wurlitzer's to buy an E string. The book has illustrations of these convivial sessions, and "A Gallery of Famous Instruments from the Vaults at Rembert Wurlitzer, Inc." The latter is not very revealing, since the illustrations are not in colour.

In an unpretentious way, Gingrich demonstrates the powerful appeal of classical music and its instruments. Modest about his abilities as a player and inspired by his famous violins, he took up an intensive course of lessons and practice. His efforts bore fruit when he performed at a musical fund-raising party, playing the Nardini E minor Concerto. The accomplishment is considerable for a man in his sixties who had never mastered rhythm and intonation, I gather that this is why the book is subtitled "The Journal of an Obsession." In this instance one of the most healthful obsessions known to man.

DAVID WEISER

Books in Brief

The craft of poetry

A PLEASURABLE reading experience is to be found in Burton Raffel's **INTRODUCTION TO POETRY** (New York, Mentor Original, 58 pp., $1.25). Professor (University of Texas) Raffel has ably proven himself in terms of pure scholarship as well as being one of the more chosen examples to illustrate the brilliant translators of our time. His book is chatty and witty, with well-myriad forms of poetry — sonnets of all type, metaphor, metric patterns, etc. It is hard to decide who would most appreciate this guide. Prof. Raffel seems to presuppose too much knowledge on the reader's part to make this valuable for a beginning student, although he suggests that it is for this beginner but best used "by students enrolled in poetry classes at whatever level." Anyone familiar with poetry can certainly benefit by the examples and clarity of prose, although it is doubtful whether he will learn anything new. None the less, it is recommended for the reader of any level seeking, rather than depth or technical detail, a well-written overview of the craft of poetry.

CURTIS ARNSON

The turmoil in the schools

"IN a day when population was sparse, when travel was difficult, when the obligations of state governments were small, and when educational aspirations were low, the district system served a useful function. But when all of these conditions began to change in the 19th century, the weaknesses of the district system and its inability to provide equal educational opportunity became increasingly apparent."

This, in Robert Bendiner's own words, is the story of his book, **THE POLITICS OF SCHOOLS** (New York, New American Library, 200 pp., $1.95). It tells of the demise of the school district system and the decreasing significance of the school board. It is a sad narrative of teachers' growing militancy, of the property tax whose revenues so inadequately meet the needs of education, and, finally, the pains of racial integration in both the South and North as well as the integration of the city and the suburbs, in order to create a more equitable school system, whose fruits can be enjoyed equally by all.

Bendiner explores the school crisis in U.S. cities, suburbs, and small towns from coast to coast. His report is extremely well researched, and especially well written. First published in 1969, right after the school crisis had come to a head in the U.S., the book is still relevant. And the author prophesies disturbances on an even greater scale unless strong, positive action is taken now to end the bankruptcy and inequity of the present school system. The author's own proposals may not be universally accepted, but he leaves no doubt that change must come, and come quickly.

EVE BRAYER

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Kafka's raw material

As its sub-title suggests, the thesis of this book is that the Yiddish theatre as Kafka came to know it in Prague in the years 1911-1912 was a major influence on his work and in fact brought it to sudden maturity. To anyone familiar with the Yiddish theatre, the melodramas of Goldfaden, Gordin, Lateiner and others, primitive and crude whatever else may be their value, this is an astonishing thesis. Kafka and the Yiddish theatre represent literary forms that are poles apart, and to suggest that the one ever came into any sort of significant relationship with the other needs a good deal more than the *post hoc* arguments offered by this author.

It is a fact, of course, that Kafka was attracted by the performances of the Yiddish troupes that visited Prague, and in his diaries reveals his interest in them while recognizing them for what they were worth. "A bad play," he says of one of them tersely. Yet he went to see them again and again. He saw A. Sharkanski's "Kol Nidre," Jacob Gordin's "God, Man and Devil" and "Elisha Ben Avuya," and a good many others that displayed the worst ills of Yiddish theatrical writing. All this is noteworthy. Kafka was obviously attracted by the Jewishness of these plays and also by their themes, which may have touched responsive chords deep in his own thinking. But can one go much further then this?

Mrs. Beck maintains that all Kafka's writing before 1912 "is marred by the stylistic confusion and indirection which characterizes his early work." In the years 1910 to 1912 he was still "actively searching for his style," and these were precisely the years of "Kafka's intense interest in the Yiddish theatre." In "The Judgment," a story written in a night in September, 1912, he showed himself for the first time mature, presenting "a convincing self-enclosed fictional world in which fully realized characters engage in conflict."

Individuality at 29

Most students of Kafka will probably agree that Kafka's individual style and method first showed distinctly in his work round about 1912. What is the explanation of this? There is a simple and reasonable one. In that year Kafka was 29, which is just about the age when many an author, after some years of experiment, finds himself and first reveals his strength. This is surely what happened to Kafka. But it is not good enough for Mrs. Beck.

In one paragraph she takes a prodigious leap from *post hoc* to *proper hoc* and declares: "The work after 1912, beginning with "The Judgment," is marked by tight construction, direct, limited focus, well-defined characters who take on a life of their own, sparing use of modifiers, reliance on exaggerated gesture and tableau, heightened suspense, and an intensity which builds up to a climax and falls. This change in style, with its emphasis on the visual and the histrionic, bears the imprint of the technique of the Yiddish theatre and can in large measure be traced to Kafka's experience of this theatre." After reading that passage one is moved to rub one's eyes and wonder whether the author is really talking of the Yiddish drama as we have known it since Goldfaden or about some other great body of drama she has discovered for herself.

To her credit it must be noted that she assembled a considerable body of evidence, with quotations and references, illustrating the parallels between Kafka's post-1912 work and the Yiddish plays he had seen or read. These parallels, she contends, extend to plot, character, situation and even incident.

For instance, "like Gordin's 'God, Man and Devil,' Kafka's 'The Judgment' depicts the fall of a good man." Both works have repeated references to business dealings, and in both the theme of business is connected with drowning. Both works have a scene which ends with the son picking up his father and carrying him to bed, and another in which the father declaims to his son, one from a bed and the other from a chair.....And so on for more than 40 laborious pages intended to demonstrate the indebtedness of Kafka to Gordin.

More parallels

Later and more important works multiply the parallels. "The Metamorphosis," written in December, 1912, "reflects the direct impact of the Yiddish plays," and in particular "The Savage One" by Gordin. "Each of the five characters in Kafka's story has a direct counterpart in Gordin's play."

The "conflict between enlightenment and tradition, which is the specific concern of 'Elisha ben Abuya,' is also central to Kafka's story 'In the Penal Colony,' which derives from that play its 'basic elements'." Moreover, "the isolation of the Colony suggests the various forms of Jewish isolation" such as the ghetto, the Diaspora and clandestine worship.

When we come to "The Trial" we read that "Kafka's abstract concern with the Law and the court, his inquiry into the relationship of the individual to the absolute, and his exploration of the nature of guilt and innocence are also the major problems raised by the dramatists of the Yiddish theatre." The portentous claim this puts forward for the Yiddish theatre is underlined on the next page. "Kafka's picture of the battle Josef K wages against the unknown court in 'The Trial' seems to be a distillate of the various specific instances of 'man against the powers' represented in the Yiddish plays."

After this it will surprise no one to learn from Mrs. Beck that "The Castle" (though the "influence of the Yiddish theatre is somewhat diminished and less central") still relies on Yiddish theatrical exaggerations and melodrama. The examples she gives — the opening sequences at the inn, the confrontation scene in the schoolroom and K's interview with Hans — seems less than apt, but she claims there are many similar "minor elements."

No doubt the resemblances between Kafka and Gordin, etc., are interesting, perhaps striking, even when they seem superficial, sometimes strained and often exaggerated. They are of the kind that teachers will love to annotate in college editions. But to suggest that they amount to an *impact* is to mistake the whole style, method, meaning and enigma that make up Kafka.

Mrs. Beck betrays an ambiguous attitude to the Yiddish plays, ignoring the fact that many of them, including some of Gordin's, borrowed heavily from non-Jewish authors. Sometimes she seems to approach them from the outside, as when she refers to one of Gordin's characters as an *amkhurets*, "clearly a well-known type" she glosses; for although she knows the Hebrew *am ha'arets*, she does not appear to know the colloquial Yiddish *am'orets*.

'Without meaning'

She herself touches on the weakness of her argument when she says that in the story "A Fratricide," Kafka was drawing on his memory of Gordin's murder scenes "without deriving his meaning from them."

Surely that is the crux of the matter. If Kafka did not derive his meaning (or his style) from the Yiddish plays, as is clear enough, what of importance did he derive from them? Does it matter where an author gets his raw material from? What matters is surely what he does with it. Shakespeare got many of his stories from Holinshed and Plutarch, but who ever talks of the *impact* of Holinshed or Plutarch on Shakespeare?

What remains important, however, is that Kafka was drawn by what the Yiddish stage offered, and moved perhaps more deeply than he was himself aware. As Mrs. Beck indicates, while examining "In the Penal Colony," this may afford a useful line of inquiry into Kafka's meaning. But even here there are pitfalls. It is possible that the more you pinpoint Kafka, the less you hold of him. His work belongs to the realm somewhere between the real and the unreal, and that is where he has primarily to be sought. If he is sought in the melodramas of the Yiddish theatre, it must be done with rather more caution than this author observes.

KAFKA AND THE YIDDISH THEATER: Its Impact on His Work by Evelyn Torton Beck. Madison, Wisconsin, University of Wisconsin Press. XII + 248 pp. $ 12.50.

Reviewed by
Lewis Sowden

FRANZ KAFKA

THE POETRY OF CHARLES ANGOFF

By Sol Liptzin

CHARLES Angoff is best known as an American-Jewish novelist, the author of nine volumes of the David Polonsky Saga. In a remarkable outburst of creativity in the last few years (he is now approaching 70), however, he has published three volumes of lyric and philosophical poetry: "The Bell of Time" (1966); "Memoranda for Tomorrow" (1968); and "Prayers at Midnight" (1971). In these books he divests himself of the fictional mask of an objective observer of the contemporary scene and reveals his innermost subjective moods and a mature faith that has survived logical scepticism and the battering of life's ups and downs.

ANGOFF

From William Blake and Robert Frost Angoff learned simplicity, and from the American Imagists he learned how to encompass an abstract thought in concrete, picturesque phrases. Though he sings of time, space and infinity, he shuns sophisticated language and finds glory in the commonplace. He prays for the gift of naiveté, the ability to see, hear, believe and forgive like a child. He reproduces the gentle laughter and soft ecstasy of a little girl, the longing of a maiden who waits for the unknown to become known and for love to work its long promised delights, the lullaby of a mother who discovers in her baby the goodness of her sweetest dream and the fulfilment of the first song she hummed in girlhood. He reads in a woman's eye the flowing memory of love's sweet and fierce history.

Angoff's love poems are retrospective. They do not revel in the mad anarchy of youthful passion but rather bear the deep fragrance of life's autumn. Unlike some contemporary poets who hymn orgies of the flesh because they have lost faith in anything beyond the corporeal, he perceives in the body no less than in the soul a revelation of the divine. The Jewish view of holiness-in-the-secular mellows his sensuous imagery of the relations between man and woman.

Angoff is the poet of pity, cosmic sadness, and disillusioned wisdom. In his deeply religious prose poems addressed to God, he prays for the continuous calm apparently possessed by trees, grass, stars and sky. In his "Letters to God," he asks God in a friendly way for just a little peace of heart and a lessening of the confusion which assails him day and night. He wonders whether the Creator of the universe also lacks peace of heart or has more than limited understanding of things. He suspects that God probably feels no less wretched than man and therefore does not answer letters or prayers. Yet, despite broken hopes, unrequited yearnings, and unfulfilled waiting, the poet — like the great Jewish sages of the generations — clings to his Maker. His pessimism never degenerates to cynicism. From bitter silence and the fury of reason, he seeks refuge in faith. History is for him the slow sigh of memory, the hatrack of time. Philosophy is for him the asphin of creation, and he resorts to this tranquillizer whenever he reaches an impasse in his agonized striving for meaning. But faith remains his principal anchor.

Angoff sees every individual as an island of aloneness, an island of ecstasies that cannot be shared and of aches that can be relieved only a little by words. This loneliness characterizes all creation, every tree, star, drop of rain, flake of snow and animal as well as child, man and woman. Everybody is a stranger framed in bleak and cold privacy.

Angoff, President of the Poetry Society of America for a second consecutive term, belongs to no literary coterie and has never formulated his poetic credo. In "The Literary Review," which he edits at Fairleigh Dickinson University in New Jersey, where he is Professor of English Literature, he has offered an opportunity for poets, known and unknown, to publish their verse and his criterion has been genuineness of feeling expressed in appropriate language rather than dazzling cerebral emanations clothed in obscure verbiage.

Lord, Teach Me ...

By CHARLES ANGOFF

LORD, teach me not to be afraid of love. Teach me love's sweet language, silence. Teach me love's other language, concern. Teach me love's third language, the tender touch.

* * *

LORD, teach me the holiness of being alone. The thought of Your Creation, its sublime and loving infinity and eternity and mystery, is the truest companionship.

(From "Prayers at Midnight")

Poetic irony as a beacon

YATED יתד (A Stake) by Aharon Amir. Bat Yam, Lewin-Epstein. 64 pp.

Reviewed by
Zvia Ginor

WITHOUT detracting from the value of the contents of Aharon Amir's poetry, one must first and foremost note his admirable use of the Hebrew language, his use of the various sources, historical language-levels and nuances. His unique use of Hebrew makes even such universal themes as love, time and death his personal themes.

This is Amir's third poetry collection, containing works written in the last 12 years. Amir is also the author of a collection of short stories and two novels and the translator into Hebrew of numerous fiction and non-fiction works. He has also been the editor, since its foundation in 1958, of the "Keshet" quarterly — perhaps Israel's most respected journal of literature and thought.

In "Yated" one finds the yearning for peace and the man-in-space themes dealt with lyrically side by side with love poems, and take-offs on biblical themes. Amir's writing is not cluttered with artificial modernisms in either style or form, and although the free form is dominant, Amir's keenness on sound and word-play (alliterations and homonyms are frequent) keeps the poems neatly bound.

The mood changes from poem to poem, though it tends towards the ironic-optimistic. A good example is the poem "On Wheels" (pp. 53-54) in which Amir says:

"If you ask me, I see no reason / if you ask me, all is lost from the start — / all was lost from the moment we began / to breathe, suckle, crawl, laugh, gaze .... / It's all been bought, it's all been sold, and the ticket / was one-way .... /
But if you don't ask, but if you don't ask / you'll be doing much better, and I'll also be glad, / and without making any more stopovers / I'll keep on, keep on riding."

In a similar fashion Amir mocks "The Wise Man" who stood all of his life by the riverside of his life, observing and knowing all about it. *"And when his span of time was up, he slumped gathered unto his waters / like a bit of driftwood with its time come; poor in deeds yet content with impressions — his guts stuffed with all the wisdom of the cosmos."*

Amir similarly mocks detachment from reality in "Portrait of the Poet as a Finety; e."

Irony is probably the most interesting mood of the present collection. A knowledge of life and the ability to live with this knowledge is a welcome feature of poetry and of any other aspect of life. And Amir, in contrast to the violent protestors as well as the detached romantics, uses his irony as a beacon in a search for meaning that makes life bearable.

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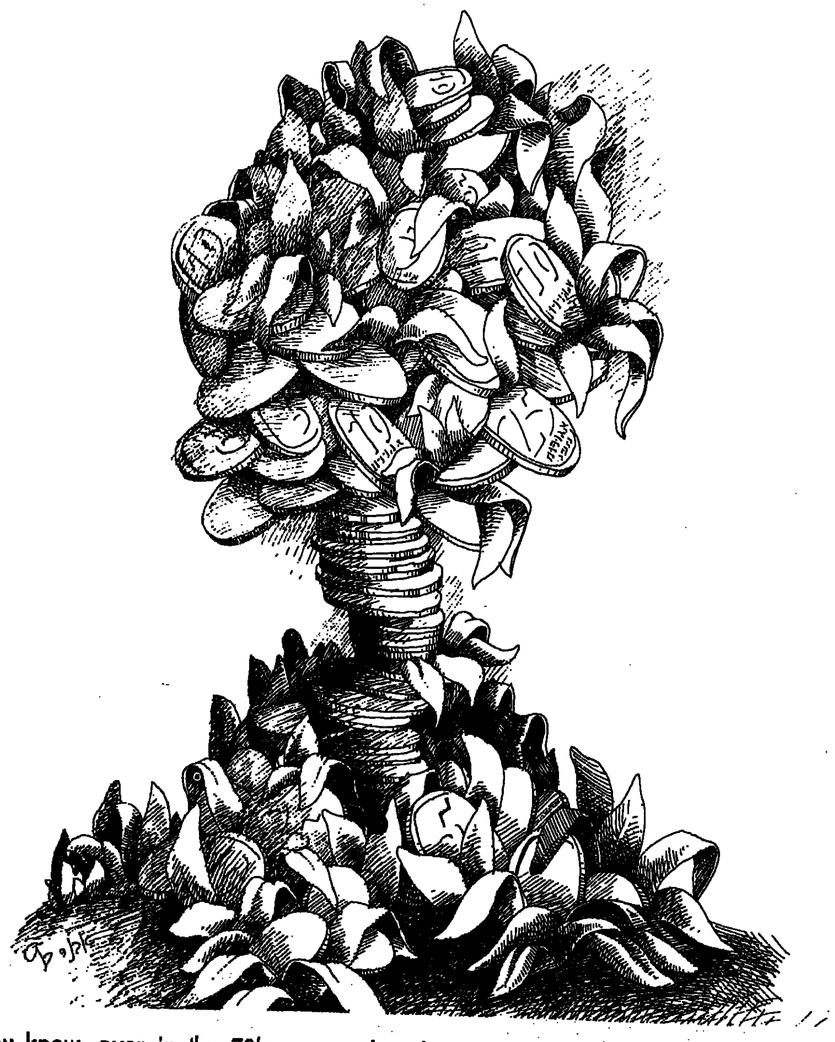

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PATHOLOGISTS AT WORK

The doctor's doctor — that best describes the pathologist, now under strong attack from the ill-informed. Though rarely seen by a patient, he is on constant call by doctors for pinpointing all manner of illnesses. The tremendous role he plays in modern medicine is defined here by JENNIE TARABULUS, in a special story to The Jerusalem Post.

THE spotlight of publicity glares harshly on pathologists in Israel, especially in Jerusalem. Yet, paradoxically, the pathologist remains shrouded in mystery. Why? Because of all doctors he is the lone medical specialist who though directly involved in diagnosis and treatment of patients is rarely if ever seen by them. He is a doctor's doctor.

Surgeons, gynaecologists, internists, orthopaedists daily send him tissue from their patients for diagnosis. And daily the pathologist must make decisions often saving the life of a patient. Like other doctors he also teaches medical students, conducts research and advances by study at home or abroad.

But the public knows only one aspect of his work, that of autopsies. This because of morbid and exaggerated agitation by astonishingly uninformed laymen. When a person dies his physician often must investigate what happened in the body; why his patient could not resist disease. He requests an autopsy which is an exploratory operation. He himself could perform this as was the case in the past before specialization. But he asks the pathologist trained especially in detecting disease changes to do this, though he also attends. The pathologist does not seek autopsies. They are requested by physicians.

Recently an autopsy revealed unexpected tuberculosis. Immediately members of the family including grandchildren were examined for possible infection. In another case chemicals found in the body proved deliberate poisoning by a relative eager to inherit property, hoping for the perfect crime by denying permission for an autopsy. But such a crime can go undetected.

All enjoy

Fortunately, all living patients enjoy the benefit of the pathologist's diagnosis. Doctors in clinics may remove a growth from the skin of a patient, a cluster of cells from some surface, or a biopsy for pathological examination. And surgeons in operating theatres daily send the pathologist tissue removed from patients. This may be a gall bladder, part of a stomach, appendix, breast tumour or any other organ or part of an organ.

Like the pathologist a surgeon opens his patient, removing some afflicted organ or tissue, then closes the patient. He sends the tissue in preserving fluid to the pathologist who examines it exactly as he does tissue removed from the body at autopsy. Surgeons sometimes request immediate diagnosis in the middle of an operation. The pathologist is called to surgery where in an adjoining laboratory he rapidly examines removed tissue under the microscope. Within minutes he tells the waiting surgeon if it is cancer and what type so the surgeon can decide how extensively to proceed with the operation. This immediate diagnosis has saved patients from an additional operation.

As with tissue removed at autopsy, the pathologist carefully examines all material sent from clinic or surgery. He then takes a small sample about a centimetre in size for microscopic examination. This is processed in the laboratory and cut on a special instrument to five-thousandths of a millimetre, fragile as a butterfly's wing. This gossamer thin slice is attached to a glass slide, stained with dyes, sealed, and covered with glass. The pathologist now can examine individual cells magnified to 1,000 times under his microscope.

Every organ and tissue possesses a unique pattern, like the weave of cloth. The word tissue comes from the French "tissu," meaning weave. Examining these cell patterns the pathologist's trained eye detects the slightest flaw, alerting him to changes in the body. He may detect inflammation and the physician treats his patient accordingly. He may detect hormone changes in cells from a uterus, thus guiding a gynaecologist in treating a woman unable to become pregnant. He may find cancer cells, and by specifying their origin enable the physician to know if this cancer responds to radium treatment, or only to surgery or possibly a new treatment. Often he diagnoses regenerating cells, showing the body will heal itself in time without further treatment.

Consults frequently

But the physician is not satisfied only with daily reports of tissue diagnosed by the pathologist. He consults him frequently to discuss and see microscopic cell pathology of diseased tissue from some patient to make sure he is treating him most effectively. Examining patients, physicians see only the results of disease, as loss of weight, a tumour, swollen joints or internal bleeding. But he seeks to treat not only symptoms but their cause. Pathology unveils and correlates the underlying conditions that cause disease. A physician can make a preliminary diagnosis of cancer, for example, but only a pathologist can make the final diagnosis.

Weekly, all doctors attend a clinical-pathological conference. A clinician, without revealing the identity, presents a hospital case of a patient who died, describing history, symptoms and treatment. The doctors then discuss the case, trying to arrive at the correct diagnosis and cause of death. The pathologist now presents his findings, projecting microscopic pictures of tissue removed at autopsy, exactly as he does for physicians consulting him about patients. He then gives his diagnosis based on cell changes in the body. Doctors thrive on such conferences, sharpening their diagnostic abilities. Without such reviews they would not advance, remaining in the dark about many aspects of disease.

Powerful electrons

A pathologist on finishing medical school spends another 5 years of study to qualify as a specialist. Many doctors, especially surgeons, spend six months to a year with pathologists before completing their own specialty, to better understand disease process. Today powerful electron microscopes magnifying cells 25,000 times to reveal ultrastructures throw new light on the chemistry and biology of the cell, smallest unit of life. Pathologists delve into such fields as molecular pathology, histochemical pathology dealing with enzymes or immuno-pathology concerned with allergies. Many are analysing cancer cells to study how malignant cells can be changed or controlled.

In Jerusalem pathologists are trying to determine why rheumatic fever in children damages heart cells, hoping to help prevent that damage. The pathologist rarely gets credit for his key role in diagnosis. A grateful patient may send his surgeon champagne or a silver vase. No word of thanks goes to the pathologist who remains anonymous to the patient. Like all doctors, the pathologist does not expect or seek such thanks. But it is ironic he should be attacked by people who have benefited and continue to benefit from his diagnosis.

Pathology is one of the oldest branches of medicine. The first pathologist was a 15th-century Italian surgeon who performed and described 20 autopsies "made especially to determine the cause of death and explain the symptoms." By Beethoven's time it had advanced enough for his physician to show at autopsy that Beethoven died of cirrhosis of the liver caused by malnutrition and that he was not stone deaf but actually heard slightly.

Today no medical school is recognized unless its hospital performs a required number of autopsies, for without understanding basic cell changes in disease no student can become a qualified doctor. Pathology, an honoured, essential branch of medicine, attracts inquiring minds among doctors who find deepest interest in the basic cause of disease.

Since all life comes from the cell, a pathologist is profoundly concerned with the life process. Because of pathologists' diagnoses, patients receive the best possible treatment available from their physicians.

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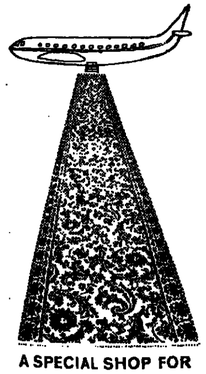

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★ ★ GARDEN HINTS FOR SEPTEMBER ★ ★

By DELIA COHEN

IN Autumn while we enjoy the last flowers and colours in the garden, it is time to think about the earliest bulbs that will blossom into colour next Spring. Bulbs are a most versatile group of plants and you have to find the way to get their best for the decoration of your garden and window boxes. Some people have problems with them. I will try to give as much simple advice on how to treat them as possible.

Spring flowering bulbs

Some of these plants are grown from corms, tubers or rhizomes, others from bulbs. The differences between them are not relevant as far as the cultivation is concerned, because all of them store food for the growing plants. The care they need, generally easy, is similar, for instance as far as the soil preparation is concerned.

Soil preparation: Most bulbs do well the first year regardless of where they are planted. Few do well for several years unless they have generally favourable growing conditions. While in most of the bulbs the flower bud is already formed, it is necessary to prepare the soil well if the bulb is to remain in vigorous condition for several years. Fertilizer added to the soil before planting increases growth, evident in the second year. A complete commercial fertilizer (half a kilo for a square metre of surface area) is the best. Avoid manure that may injure the bulbs. Work the soil thoroughly, 25 cm. deep.

Depth and spacing: Plant each kind of bulb according to its specific needs. As a general rule, the amount of soil above the top of the bulb should be about twice the diametre of the bulb. Plant the larger growing bulbs such as tulips and daffodils 25 cm. apart, smaller ones 10 cm. apart. Small bulbs are much more effective planted in mass rather than individually.

Failure to bloom: Old established clumps may not produce flowers because they are overgrown and the bulbs have become too crowded or have sunk in the soil. If bulbs are dug up too soon after flowering, before they mature, no flowers will develop the next season. If they are left in place, there is a much better chance of flowering the second year. The same thing happens with small immature bulbs.

★ ★ ★

FIRST let's take up some members of one of the largest and most important families from a garden viewpoint: the Iris family — Freesias, Crocus, Iris, Ixia, Tigridia, Tritonia, Sparaxis all belong to it.

Freesias: Freesia, a popular flower, originally from South Africa that has adapted well to our climate, is not a very tall plant (20-30 cm.). Many kinds of freesias are available in different colours ranging from pure white to yellow, orange, lavender, pink, all very fragrant. As cut flowers they last a long time in our homes. They should be grown six or seven together in a 15 cm. pot in light soil, planting early to obtain bloom in mid-winter. The rather thin flower stems will require some support. Bring them indoors only for the blossoming period. They don't like excessive warmth: optimum 15-18 degrees. To improve the growth give them fertilising irrigations, but not too rich in nitrates to avoid the leaves growing too big. After flowering the water supply must be gradually reduced until no water is given at all and the corms are allowed to rest. Stock them in sand or peat to avoid overdrying. You can leave them undisturbed in the same place for some years.

Crocus: Many varieties are grown here. Bulbs are usually sold by variety and graded by size. The largest bulbs produce the largest flowers in different colours: yellow white, white striped blue, purple. Crocus grows 12/15 cm. high from corms planted in October. It blooms early. Use crocus in a rock garden or scattered in the garden and leave them in place for many years.

Iris: The Nazareth Iris (rhizomatous) in Galilee and Golan Heights, the Purple Iris along the coast and the Mariae Iris in the Negev are native to Israel. Two kinds of Iris are grown in gardens from bulbs or from rhizomes. The bulbous Iris are most adapted to a climate with hot, dry summers and mild winters and are very useful for decoration of the rock garden and the terrace. The bulbous Iris are easy to grow in well drained soil. They should be planted at 10 cm. deep and spaced 15 cm. The bulbs multiply naturally by division and may be dug and separated at intervals of several years.

The rhizomatous Iris: The established rhizomes of the Bearded Iris normally lie at the surface of the soil about half embedded in the earth. In planting they should be covered with about 5 cm. of soil and the earth packed solidly about them. These Iris come in many colours and forms. All require a sunny location.

Narcissus: Another family widely represented in the wild flora of Israel is the Narcissus, called also Daffodil and sometimes Jonquil. If I had to choose only one bulbous plant for my garden, I think that I would choose the Narcissus, because it may be left in place 3 to 4 years. It does not degenerate and if it is well cultivated it produces new bulbs on the spot. All the varieties of these flowers are fragrant, they make good cut flowers and may be used in beds, in boxes and scattered in lawns. Narcissi grow 10 to 40 cm. high and are classified by the length of the "crown," the centre of the flower that forms either a cup or a trumpet. Plant bulbs 12 to 15 cm deep and 20-25 cm. apart in a medium soil. Narcissi have the tendency to sink in to the soil. Bulb size determines the number of flowers. Some varieties are especially adapted for potting and forcing for indoor bloom.

Forcing bulbs: The same process may be applied to crocus, hyacinths, narcissus and tulips. Forcing bulbs includes two phases: development of buds and roots in the first phase and bloom in the second. Plant the bulbs in October in pots and keep them at a temperature of 10-15 degrees for 8-12 weeks outdoors or indoors in a dark room, keeping the soil moist. The second phase begins after shoots have appeared. Then bring the bulbs into a cool bright room at the average temperature of 18 degrees. They will bloom in about a month. You may refrigerate crocus, hyacinths, narcissus and tulips for two months instead of planting them directly in pots. In Israel it is sometimes difficult to reach low temperatures outdoors in early Autumn. At the end of the two months plant the bulbs in bowls, in sand or peat or on the rocks, and start them in the second phase of development. You should discard bulbs that you force, they never again flower well.

We will talk about hyacinths and tulips next month and in the meantime it would be wise to try and get first choice of bulbs freshly arrived from Holland!

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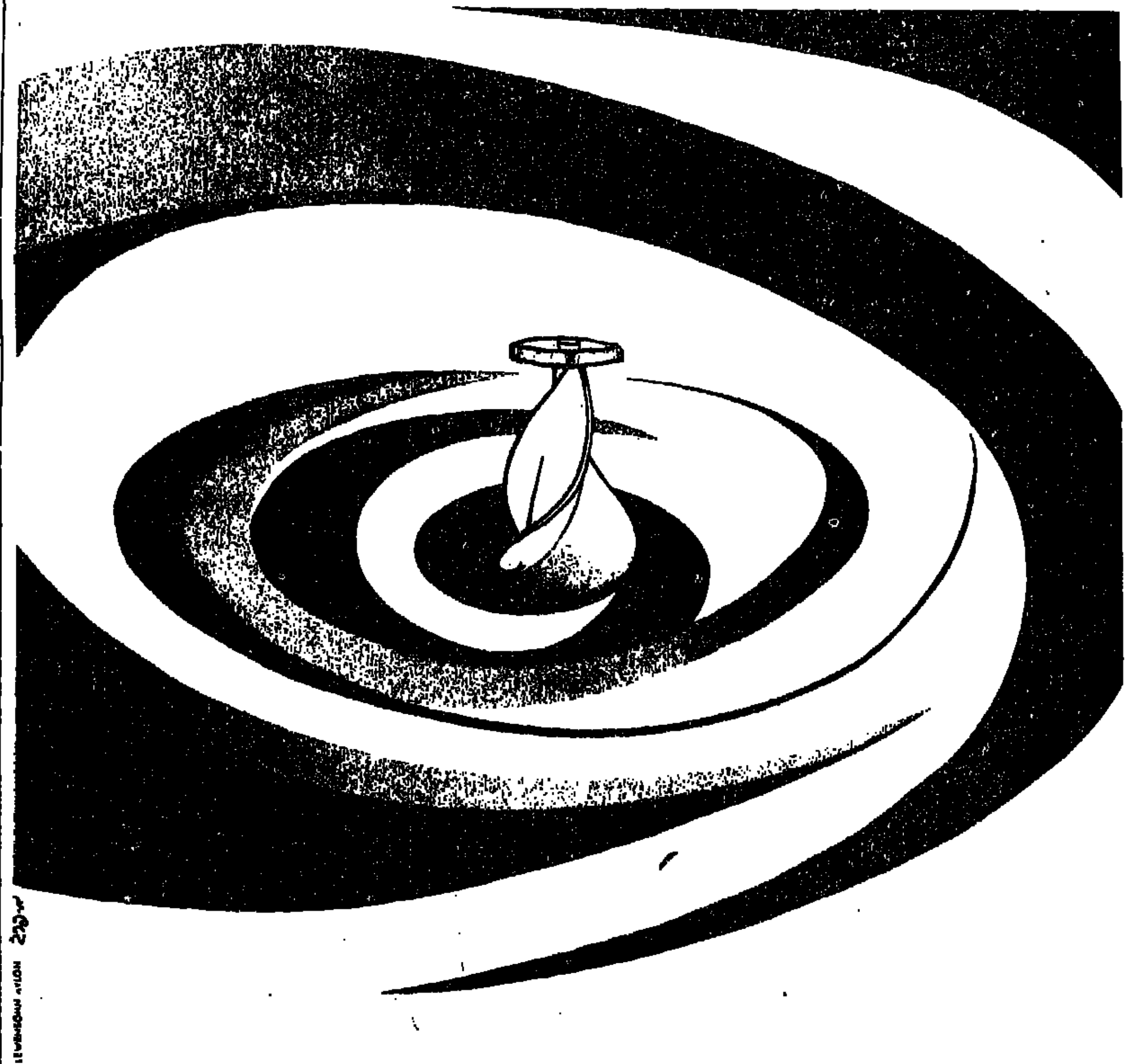

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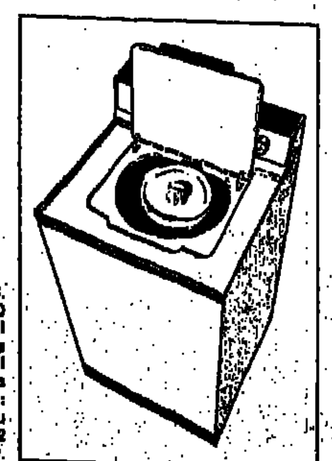

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LIFE IN GALILEE

By Hadassah Bat Haim

PICKING UP THE DEBRIS

For the first time, Wizo is sending a graduate of one of its institutions on a mission abroad. She is Zilla Padek, a graduate of Hadassim, Canadian Hadassah-Wizo's Youth and Children's Village. In 1950, Zilla and her mother immigrated from Poland. They lived in a ma'abara *in Haifa for several months. After her Army service she worked for Israel Aircraft Industries but is now back in Army service with the rank of captain.*

SOME of the side benefits of a summer full of guests are to be found in the variety of goods they leave behind, partly out of sheer loving-kindness towards us, and partly because however much of their luggage they eat or use in their cameras they always seem to go home with more than they came with. Large bottles of mayonnaise and eau-de-cologne, which our guests must have thought unobtainable here, have been emptied and thrown away but are replaced by boxes full of sea shells and flagons of local wine.

A glass jar holding an authentic Mediterranean fish and half a litre of the sea it was caught in, is firmly vetoed by the parents of the fisherman on the grounds that the import of unauthorized livestock into England is forbidden. After a year's quarantine it will have lost a good deal of its original appeal. Some dead, though admittedly unusual crabs and snails are rejected for other reasons, but the curiously shaped rocks and many-coloured stones cannot be excluded from the suitcases and a fashionable miniskirt, just what I had wanted but was too timid to buy, comes my way, and proves to be a perfect fit.

As the house slowly subsides into its everyday condition of mere untidyness as compared with the frantic chaos that enveloped it throughout the holidays, relics of our visitors swim to the surface. The most numerous are the toothbrushes.

It is true that this phenomenon has occurred before when we have had the minimum of visitors or even none at all. Suddenly the house is inundated with toothbrushes without owners, which I ruthlessly throw away after vainly waiting some time for them to be claimed. It generally takes my daughter several days to find that hers is amongst those missing and she is often indignant about the fruitless search I have put her to.

Bumper crop

This time there is a bumper crop of fourteen. Granting that we had eleven guests — one with hardly enough teeth to warrant such an instrument at all — and they all, everyone one of them, forgot their toothbrushes, it still seems excessive. Not until bedtime do I realize that I have in my hurry discarded my own and kept instead a repulsive looking object with a shape suitable only for a crocodile.

Then there is the large and comfortable air mattress on which I had cast envious eyes and this we pounce on gleefully only to discover that the jagged tear in the side is irreparable. One canvas shoe, the other floated away on the outgoing tide, five pairs of dark glasses, half a packet of soap flakes, one complete pair of shoes lacking only the heel to one of them, dozens of tubes each containing one more squeeze of hair shampoo or shaving cream and hair slides, ribbons, rollers and clips lurk in every corner.

A number of almost full cans of suntan lotion, which evidently are not worth the case room of taking them back to Manchester, turn up on the shelves. But as we have at last kicked the British habit of rushing outside at the first glimpse of the sun and staying in its orbit till it sets, these are not of great value.

Bluebottle resists

We have also found some plastic containers whose contents are oily, evil smelling and nauseous looking. They may be fly killers or hair remover or anaesthetic film to cover painful bruises or anti-histamine nasal sprays, all of which have been lavishly used by our guests at one time or another. Tentatively I try one out on a large bluebottle buzzing on my window netting and with an extra loud snort it zooms off. I have no way of knowing if it has gone to its death, if its hair has fallen out or if it has gained a new lease of life. Reluctantly I put them with the toothbrushes.

Not all the results of our "standing room only" summer have been gainful. Two floorcloths and a brushhead have unaccountably disappeared, the dog's collar is missing again and I have, without effort or diet, lost three kilos.

WEE WOMEN

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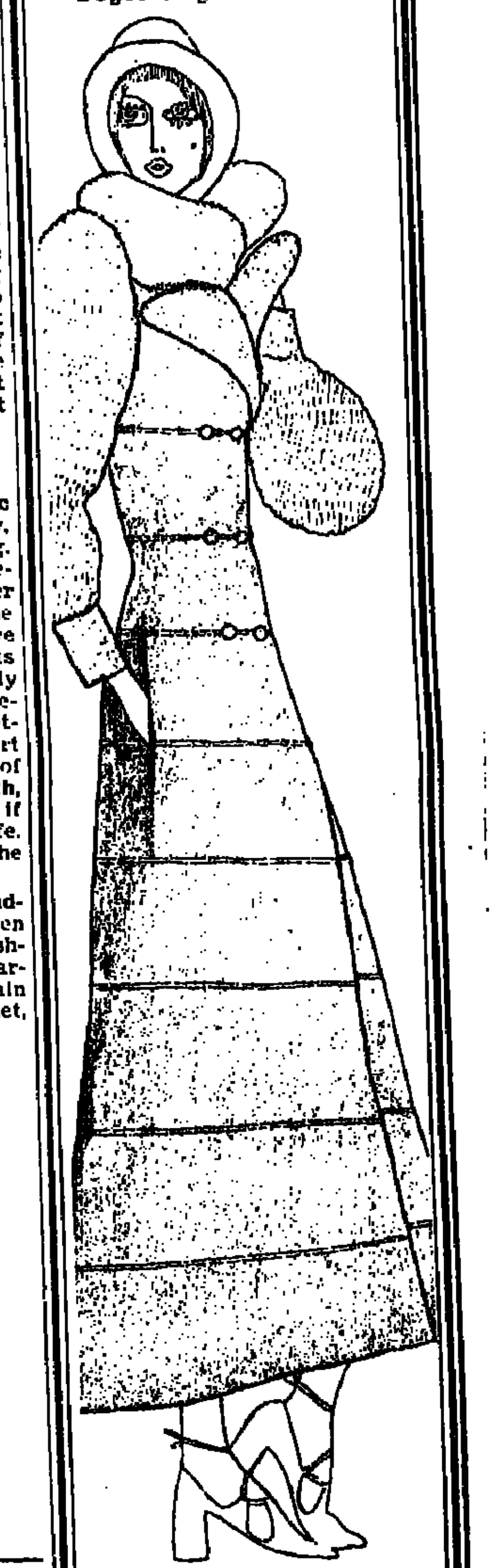

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Tight pants make handbags must for men

By Peggy Massin

Reuter Fashion Writer

PARIS. — MEN'S fashions in France have so abolished the pocket that the male handing in becoming almost obligatory. Trousers tend towards a tighter fit and often do away with pockets all together.

It seems that as women's fashions return to more classical styles here, Continental menswear is moving towards ever bolder designs.

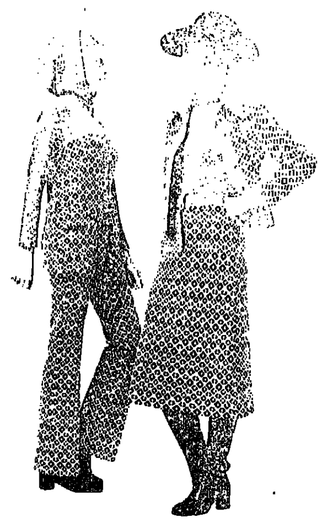
The bright new male fashions for next spring and summer are being previewed at a four-day trade fair which opened here Saturday.

Male models may be wearing their hair shorter, but their trousers are tighter and colours are brighter. Trends like battle dress jackets, tunics and fake fur coats often borrow inspiration from women's fashions which in turn were borrowed from men in the first place.

The military influence, which scored such a success this summer, being promoted again with khaki ensembles emblazoned with army insignia. Zippers are often employed for decorative as well as utilitarian purposes, with some zips measuring up to an inch wide.

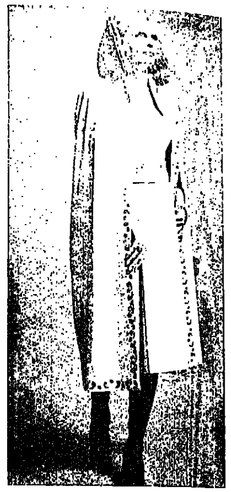
Another transplant from women's fashions are the signs of the zodiac, which Pierre Cardin used as a recurrent motif in his recent couture collections. The newest Cardin ties have small patterns featuring all the astrological signs.

Two classic knitted day dresses from the new Elanit winter range: striped model on the left is in bold black and white, belted and with effective silver buckle. The right hand dress comes in a range of plain colours.



Diamond pattern jacquard knit in lightweight wool and polyester blend is in brick and black with contrasting plain knit in rust; hooded pants suit and three-piece outfit at left uses same diamond pattern.

(Vision photos)



Oyster and beige is the colour theme here: a sleeveless dress with two inverted pleats in the skirt, the embroidery on its belt repeated on a long topping cape, the furry effect of the hood lining created by twisted hanks of wool—from Elanit.

Getting used to the classics

By Catherine Rosenheimer

Jerusalem Post Fashion Reporter

TEL AVIV. — ATTEMPTS at introducing a "young and gay" note into Elanit's latest autumn-winter knitwear collection seem somewhat dulled this time. Perhaps the new season's fashion guidelines of muted colours and classic-based styles takes a while to get used to.

Fringe-edged hot pants, overalls with matching straight cut coats in black, trimmed with white and brick, somewhat stolid in cut, seem sure to miss the boat with the young set this winter while the older, more conservative-minded woman has neither the taste nor the near-perfect figure they demand.

Another outfit, this time wine coloured gauchos and matching jacket with garish flower head appliques in shocking pink and apple green, also holds little appeal for either age group. Predictably short-lived fashions, both gauchos and hot pants have been fun while they lasted, but are firmly ousted from the new autumn and winter styles.

Quality knitwear manufacturers such as Elanit, generally impeccable as far as quality is concerned, do tend to cater principally for the 30-plus market, both in styling and price tags. Viewing the collection from this angle it was possible to pick out some which will undoubtedly sell this coming season. The three-piece suit, pants suit and day dresses pictured here are among them.

Others include a classic pants suit in Cashmirit knit — a blend of wool, angora and polyester; paisley patterned in tones of mauve and pale olive green, its bold purple polo neck sweater gave it a punchy effect.

One of the few blazer suits was in French blue, the jacket well finished with an effective shiny silver buckle and complete with a striped blue and white matelot-style sweater. Navy blue and crisp white — always a good combination — appeared again in another pants suit, this one with jacket yoke sporting patch pocket detailing in white rib knit, the remainder of the suit in a smooth, flat knit.

DOMESTIC LETTER BOX

Mini-pregnancy

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FLORAL SCOOPS

Jerusalem Post Reporter

The Shenkar College of Fashion and Textile Technology in Ramat Gan, has one of the best equipped textile laboratories in the country, thanks to the response of British well-wishers in the textile and fashion field. But the British industries' concern for the College has not ended with monetary contributions. Eight chosen students who completed the first year of study at the Shenkar College recently arrived in the U.K. to spend their summer vacation training and working in various firms throughout the country, and are seen above with Dr. Nathan Brown (second from the right) and Mr. Ismar Glassman (next to him) discussing this programme which was arranged by the Textile and Fashion Committee of The Economic Council for Israel which is headed by Lord Sieff. Mr. Glassman, of Marks and Spencer, is the supervisor of the student training scheme. Placements and programmes were arranged for the students for a period of two to three months. Dr. Brown, the principal of the College, came to the U.K. in the middle of August to investigate the viability of the scheme for future students of the College. The benefit of first-hand experience with the advanced methods of British textile and fashion firms should be invaluable to the students. Israel's rapidly developing textile industry needs a great many highly skilled technicians along with designers of materials and fashions.

TEL AVIV. — FLORAL designers from 18 countries will be attending the forthcoming International Flower Show, to be held during Succot Week October 2-11 in the Ramat Gan National Park. "The fact that, for the first time, eachparticipating country is sending its own designers to the Show means that each pavilion will have an authentic national look," explains Yerach Peardman, Chairman of the Israel Florists Association. He and his brother-in-law Haggai Katz (both of Katz Flowers) are the two Israeli floral artists responsible for the Show's overall design as well as the complex Israeli displays.

Revealing one or two other floral "scoops" Yerach Pearlman goes on to explain that another special feature of this year's Show (held bi-annually) is the fact that emphasis is not only on the visual beauty of the displays, but also on the commercial aspect: Israel's growing importance in the field of flower exports.

Groups of buyers from several countries (among them Switzerland, Germany and Scandinavia) will be attending, hopefully with a view to placing larger-than-ever flower orders for the coming winter. This year — also for the first time — the Israeli flower growers will be combining their efforts, with joint displays from the various regions of the country.

Booming exports

Flower exports from Israel have now reached a total of $8 million annually — and are hoped to climb to around $20 million by 1975. Yerach Pearlman recalls the early days when, in 1948, some $15,000 worth of flowers were exported; Katz Flowers were one of the pioneers in this field — sending carnations to Finland.

During the course of the Show's 10-days duration, all flowers on display will be replaced three times, with each participating country flying in special fresh loads for the purpose. The floral designers attending the Show will take the opportunity of holding meetings, exchanging views and ideas, whilst each evening the public will be able to see floristry demonstrations by experts from the various countries — among them Japan, Sweden and Spain, considered the world leaders in flower arranging.

A brand-new rose, being exhibited publicly for the first time, is to make its debut at the Show: this is the Dutch "Esther Ofarim" rose, named after the Israeli singer.

On the subject of the Israeli pavilion, Yerach Pearlman explains that a particular feature will be made of flowing water and indoor pools, that there will be a 1,000-square-metre hothouse exhibit and that flowers displayed will be of two main types: one section laid out as an exotic garden with appropriate flowers and foliage, the other a purely floral display showing all types of flowers being grown in the country. Among them will be eight new brands of orchids recently developed here.

Expenses covered

The budget for this year's Show — being held within the framework of the Ramat Gan Jubilee Celebrations — is IL300,000. Each participating country covers its own expenses. Yerach Pearlman is fond of picking out the "first-time-ever" aspects of the Show — another one he emphasizes is the confident hope that "for the first time we shall cover all expenses."

The Show, held under the auspices of Interflora International, will be open daily from 10 a.m. till midnight. It has always in the past proved popular where public attendance is concerned "and I am happy to say that the Israeli public is very 'flower-conscious'," Mr. Pearlman adds.

Concurrent with the Show, the International Board of Directors of World Interflora will be holding their annual meeting here. Yerach Pearlman sees this as a significant compliment to Israel's importance in the "flower world" — of a total of 36,000 florists who are acknowledged Interflora members throughout the world, Israel numbers a mere 51. "Obviously our professional standing is out of all proportion to our size," he notes with satisfaction.

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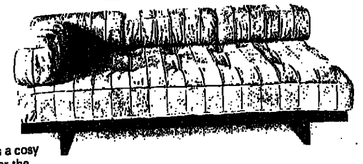

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